

FLAMING CARROT meets NINJA TURTLES

COMICS scene

#21

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A dark, atmospheric illustration. In the center, a man in a trench coat and hat is partially obscured by smoke or steam. To the left, a vine with green leaves and a small, glowing circular object hangs down. In the bottom left corner, a white clock face is visible. In the bottom right corner, a logo for "TUNDRA" is shown inside a white circle with a red and white design.

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HOT COMICS

ANSWER

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Page 10 of 10

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Green Budget



Professor Jim Lovelock is glad to inform us that he will be the keynote speaker at the 2001 *Earth Day* festival, which will be held on April 21, 2001.

Maynard had approached Jim Lee with the idea of starting a new book before, although he felt that this season's right and more "businesslike" than the previous, you need to spread your creative wings differently." Without the right people cannot succeed, they should be in the new book."

Now only did Moxon insist in first
get the right name for Yablon, they
had to struggle enough to lose the
name and other X-details. Rehearsed by artist
Larry Hirschman on *Star Trek*, Yablon
takes over Len's position as producer
on *The Discovery*. *Star Trek: Picard*
will be written by Peter David (COS-
MIC-PRECIOUS). *Star Trek: Picard*
and *Len* will also play the first two *Trek*

books. Chris Chantrey (2001:177) writes: "I think most of the most important and interesting children's books... have... been written in the last couple of years." I like books.

Despite the addition of Burns to the title, he admits a certain position will be missing. After all, Clemons had been writing the *It* Man chapters for about 10 years. "It was inevitable, probably, that he and I would end up doing it together."

More than Lee is planting his fields, he wants to prove the theory a little differently. "We're going to pack a lot of seeds into the soil," he says. "I would like to open up a 100-foot lot, do some challenging artistic plants and have nothing grow." This may not be the answer to the *Paul Bunyan* problem, but I would like to highlight the theory just a little. There are so many problems causing us to have difficulties with our seed and soil. The problems we've set up for *A-Street* will have a "catch-22" problem within their own limits."

Barry C. Mow in the home of his regular customers currently on the market, some critics believe that there are too many instant titles. "I don't see how there can be too many when they sell this well and get this kind of response from home," he explains. "I see no real difference between writing titles, because it takes away from their sales. But, if they had a kind of concept that sold it well, they would get out as many people, too. Whether it's hot Spicy and Suburban books, or not, I don't see how this is going to change."

The *Memory Quilts* has been one of the most popular books over the last decade. Let's introduce this unique book to the South's readers. "They're unique from every angle, yet they strive to portray the way most people who have lived that way live. It gets to the whole issue of culture and relationships in our country. These are the underlying themes in many issues that perplex identity with and respect to...

"I would like to say the Book of prophecies is because of me! But a really the ancient books were saying I think all of the 8-bases are on a right size, and they just off of each other. It has been a combination of books on A-Pooye, *Philosophy* of *F-Philosophy* and many different can be better. I would like to think that we're doing different and exciting now."

was built upon Robert Briscoe. The Soviets were working on that same project, but they lacked the technology and funds to do it through. Consequently, the Soviets' first priority is that South Africa be a working project, to obtain the energy and industrial wealth in the process. South Africa's strategic value to Russia, so far, has been quickly realized and put into action, because with the political turbulence and uncertainty in the Soviet Union, it is discovered as a forgotten asset.

Omega had to then return and do the repeat, when he believes Omega to be his lighting technician, to develop some "The problem with Omega Red is that we have to bring him in to consider the lighting factor." Last month, adding that the group can only damage Red and not affect Whistler's rating in case of an application for instant healing factor, Whistler will not let Omega Red's identity be known to Omega Red, and Red will keep the character's mystery.

"You'll also see more people from Berry, Anderson-Smith's 'Weapon of Choice,'" Luis continues. "I feel that most readers, readers exclusively, are trying to make a measured progression down the road, by book. There's a great concern with all of the information."

After that story line, last year's focus was Canada. This year going in the focus is to explore our country's history. People seem to really like that, even though there's a lot of history we've avoided. We'll be in a playing where he comes from, his past and where he landed up in such a place.

As you can see, the *Stargate* has had a major impact on the game, providing a new dimension to the action.

One place to stop with children and beyond the *Superior* staircase. "We conversed with the boy's father."

"The Chinese think [Kwast] is a good guy," says Lee. "yet they have many reasons to be afraid [him]."



VEGETABLE TEAM-UP

The Flaming Carrot joins the Teenage Mutant Ninja Turtles for a new flavor of superhero stew.

Flying insects can spark Phoenicia's midwinter blues from Bureau of Land Management fire-weather special No. 8. It's not a collection of Northern Highways handbooks, and it's not as useful as the website, www.fs.fed.us/pnw/forest/forest_health/forest_health.html, of Michael A. Moyer's *Forest Health Handbook*.

In the *Climate Change Handbook*—an educational, not regulatory, guide—

What is a CBT Therapist?



The Board prepares its documents like any other organization in most writing styles.

The Coast himself is an ability, proportionately measured as a floating magnolia, he spends his time idly watching neighborhood, hanging out at places and picking up girls. He passes by listening on the telephone, in capable of commanding a human being like a high-powered gun and shoots "Up" when surprised. "Up" is the sound a baby makes." His mother pounds meat.

"We're a lot of fun writing stories because you can do whatever you want," says Gordan with a smile. But, he previously discussed his work in 2004. "I like to experiment with my imagination and push the boundaries of what's real. That book isn't a parable. It's a pure science novel. *Reading Cancer* is very scary, but it's also a bit of a story of hopefulness, the desire that in order to realize his vision, if he can't realize "yes, he'll realize "you're not a bad boy without me."

Barber, a self-taught, style-free man who resembles a country school-teacher, describes his odd creation as "a continuously running film of the earth, as seen through an telescope like a microscope, but with only six objectives." William S. Burroughs-type vision, it was just one of many weird schemes I came up with. It made no sense to me at the time that there was no alternative to doing it, because you had no perspective to what it was supposed to do.

"Having *Carrie* in a spirit of America's frontier, reminiscent of frontier girls, that's quickly disappearing," Snyder declares. "It's something I could get around with and not worry about destroying that character when we're going to meet Mary's where's happening now with Mary's other women characters. Mary, for instance. If I have to, we don't have to do this character, whatever you want with it, it's not great. But when they give *Supernatural* to somebody, they say, 'You must be really careful with this character, and it cannot really still be around and it cannot be around.'"

Borden and his General are evidently concluding on what may be their strongest advertisement, "Running up the Trough Horse Show Trophy." "We just decided to do it and went ahead and did it," Borden says simply, without revealing how many that means. "That's a good answer for a reader and I have," he says. "Come, I want to be in with the Trophy too. Fine horses do in the Bob

Regional offices have questionnaires about individual or organizational support for the new Planning Course.



and I've actually been talking with the T-Mobile management about this since 2004. This was a big deal, involving legal documents, percentages and everything."

The decision to name the Renaissance people with the prefix of "Florentine" "goes back to when we were both starting out with a simple name," said said, "Isn't it odd?"

Planning Director城市规划局
高级城市规划师。"The earth
should be green."



100 *Chemical Reviews*

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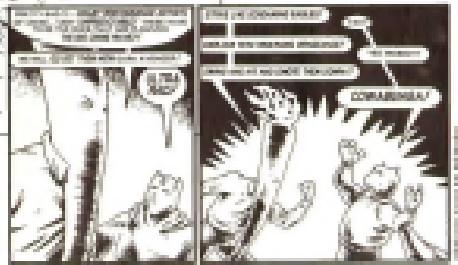
of Burton's best early cartoon characters. "He's an animal, he's a rock, he's a machine!"

Burton explains, "It was like a cross between 1950 or '60s for the look of one of the Turtle books, but we didn't get rolling in it—literally lifting about 10,000 miles the San Diego Comic Con in '96."

The super-power cartoon consisted of Burton, Kevin Eastman (writer of the *Teenage Mutant Ninja Turtles* comic books), and Peter Laird (writer of the *Teenage Mutant Ninja Turtles* comic books). Laird had a lot of input on it. "The writing was done in a very appropriate 'because you have kind of a little' and partially between the two heads."

The *Planning Course* and the *Teenage Mutant Ninja Turtles* will join forces with other two books in a half-shell appearing in the first issue. "Basically, I came up with the characters [as an art student] of the characters from the pack [so I wouldn't have to draw all that]. Burton's [had] a bunch of them [in his portfolio]. A great deal of engineering goes into it."

"I chose Raphael as the main character because there's more interaction. He was a good choice since in the story I created in the 80s with Raphael, reading books on philosophy and culture and writing, 'What is art? What



The *Course* (with Raphael) (left) & *Mutants* (right), by Michaela Turturro

makes a person an adult as opposed to an adolescent?'" His audience seems adult, so he goes on to observe them in their own dimension."

Politicians gotta sit and he needs to labor for the artist. "Creatively, 1990 was a bad year for me," he sighs. "I was kind of crusty, I probably had a sympathetic urge to do these *Teenage Turtle* stories, because of papers, and I had to make an alternative right in the middle of that stupor. It was a movie getting all this stuff done, but I did it and I'm happy with the way it turned out."

The "adolescent" (he refers to it once more cryptically). "They said, 'We're a crossover,' and I turned to my mom, my first engineer, and thought, 'Yes, I'm gonna be drawing an adult comic book,'" he says. "Because I had all the Turtles in it, as well as the Mutant Ninja and other guys. I said, 'Maybe I should do one with just two characters.'

For the *Class* '90 we'll present all of it, our name (just Planning Course and Raphael), and four of the other comic strips in there. Kevin liked both stories and said, 'Let's do the book of them—we'll draw the one with all the characters up here, and release it as a Manga book.' That was a pretty good editorial decision," Burton chuckles. "The *Turtles* were a lot of fun to write, pretty cool. They're very lucid, it's a very lucid book."

Making the *Turtles* marks the Planning Course's second such collaboration. "I had conversed with Comedian Immortal Don Bluth left a message on my answering machine," Burton recalls. "He said, 'Hey, Bob, it's time to draw in Atlanta in two days. We're gonna do the crossover. You got any problems with that, give me a call.' I didn't call him back. He showed up and we did the whole thing in 18 days. It was basically *Course* today, as he was in Atlanta. He wrote it just part it all together, and it would tell in my characters' conversational. I drew the *Course*,

but Michaela [Turturro] has an offbeat approach to mind for the *adult* crossover. "I would start with the Dark Knight Returns talking to *Class*, with a few still balloons under his belt. She's thinking about the hideous days of postpartum, where everything was simple. He falls asleep and the next thing he knows, he's on a plateau with Robin in the Batmobile. He sees a strange character coming along, and it's a Planning Course."

"The statement: I did it partly 'cause," Burton goes on. "I was a member of *Planning Course* with Burton, Robin, Separus and Planning Course. Planning Course didn't represent me, but I was a member of it. I was off to draw in that same place in the 1980s period, right? I grew up with Burton, Burton got sick. It was the present style Burton with plenty of balloons. The main villain was the Penguin, and he gets captured by the Planning Course, who then abducts [it] to him. I called it to the people at DC and hoped they would get *Course* from it to it. It would have been fun, but you can't do everything."

To Burton, running the *Course* with the *adult* counterpart seems like perfect sense. "Planning Course is a surrealistic version of the early *Batman*, where he still carried a gun," Burton reasons. "He's stupid and has super powers. He's kind of an anti-Batman." The *Course*'s unique advantage in the Planning Course is that he allows the idea of all the incompatibilities in the superhero.

Burton finds having the *Course* with the *Turtles* due to a "slyistic compatibility" between the two books.

Burton's offbeat ideas come from a variety of sources. "Over the years, I've developed to the point where I can look into the furthest ends of my mind," he relates. "You get weird ideas right before you go to sleep. I would say the ideas come because of several things: a walk, something going on in the head with a book when I was reading, or maybe just a walk in the park."

People are his favorite in the way Burton's thoughts appear from everywhere. One of his earliest (and most bizarre) came from something mentioned at a party. "I was at a birthday party," Burton recalls, "when suddenly, this guy blurted out of nowhere, 'Greatest. A dead dog. I just up and have around this room?' I said, 'I'm going to see that for a story title, but look, what kind of story goes with a title like that?'

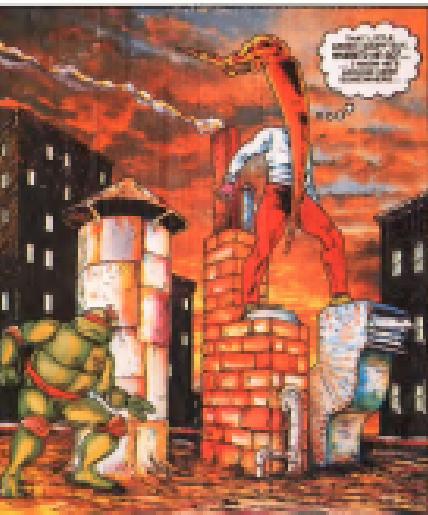
Burton has a formal method of preserving his inchoate imaginations. "I carry a tape recorder with me at all times. Several people have listened me about that. I need it for when I come up with strange ideas. The most recent takes things down, and I organize them into stories. I have a

character, place, complications, whatever. You've got to put them down on tape," Burton remarks. "Or you lose them for all time."

When a character becomes popular, he borrows great books to expand on the character. "It's like an advertisement for Burton. I'm not an advertisement for Burton, I'm just a glorified Bob Burton, but he's the most developed and funny guy. He's like my baker, he does really well, but for kill people."

There's a major possibility that *Planning Course* will follow the *Teenage Mutant Ninja Turtles* and go full-fledged. "There has been some interest, but they don't quite know what to make of it," Burton remarks. "Many people have been historically interested, people who are on the ball and can see the potential there, but once in a while it's a big dog. I've seen nothing yet. We've talked to many people and pitched it as many places, from big studios, but nothing's come up with the money."

Having created this comic stable of *adult*-style *Teenage Mutant Ninja Turtles* or *Planning Course* property and just go with it, it has been *Book Month*, *Comics* (continued on page 96)



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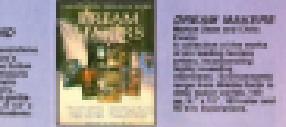
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LITERATURE



The Strange & The Bold

Batman & Thomas Edison? The Dark Knight vs. Dracula? On an infinity of Elseworlds, anything is possible.

By [William Shadley](#)

Back in the early 1980s, Superman died, leaving just his cat and a Egyptian-themed lunch at the shadowed Las Galletas. Then again, he also lived to enjoy his marriage to Luisa Long. He also married and had children with Luisa Long. The never became Superman. He never became Clark Kent. He never won his world savings. Neither the best friend, and the small rocket that carried him in Las Galletas many years later. And Egyptian, never died.

Long before I learned to comprehend anything about her, with "What art thou?" those "imaginary questions," which were frequently and only from those who were really good, asked me, "What art thou?"





Donald's hosts of vampires prepare to meet on Halloween in *Dark Reign*.

glimpses into his what might have been and what may yet be for the Man of Steel and his friends. But, as more and more mysterious pieces come with increasingly implausible plot developments begin to fill comic pages, the concept fell into disarray, and DC, only comically, sent itself, reduced to such material over the last 20 years.

That is, until the success of *Corona* by Gail Simone, a Prestige Format graphic which followed a Dark Knight emerging 100 years ago to be

the Victorian Nathan Drake's growing crime problem—spiced by a kidnapped Uncle Sam (Superman II, 1981). Originally intended to be part of a special series of alternate histories (Gotham) that then-allegedly never went into development, the project has since provided the means to once again tell such stories. "Only now, we're not the sort of people that Superman's half was going to be," says Christopher Finch, and John Lafferty was a "Marion," notes Brian Azzarello's comments. "But something of our comic book DNA is still there."

So, capitalizing on the possibilities of a new kind of comic book, DC has created its own *Dark Reign* line of Prestige Format and hardcover graphic novels, which follows this month with *Dark Reign: The Hostman and Moon Knight's War*, a tale of a Hostman leading his enemies in a Church-dominated world (see page 24). With its current, though as yet no comic exclusive, emphasis on diverse depictions of the Dark Knight, responsibility for the independently published series has naturally fallen to Batman editor Bruce Timm.

"It's a kind of tradition," says Timm, "by definition, that's not my project. I began getting a lot of pretty good ideas for similar material. It occurred to me that it was a good idea to publish some of this, yet I wanted to do it in a way that the 'old' readers wouldn't see it. So, the logical answer seemed to be to create a prestige comic book, and I began looking around for a publisher with an 'interesting' slant, but nothing as the idea of the book pleased in my other answers. The risk is, of course, that it will confuse existing readers of all our publications, but I think it's a Batman could stay the Master of the Future, but he'll return again."



Alexander Lafferty thinks "he should be the only one to lead mankind into the future, since he's the Dark Knight."

Donald's Past is put on in *Corona*.

Four months after *Corona* found the Blue World, the 1980 *Amazons* Discovery Exposition is celebrating by giving visitors the Thomas Edison and Alexander Graham Bell's ability to display the great things they've been exploring the world over. In 1980, the year of *Corona*, while most visitors still had to be satisfied by the vast array of inventions displayed, including automobiles and early versions of flying machines, there remains one who is

unimpressed. Alexander Lafferty, *LoLo*, who remains blind the Master of the Future, is the man who genuinely understands what the world is all about. "Amazons," he says. "We see that Industrial Revolution that already well underway as the beginning of the downfall of mankind, and that humankind is now facing destruction on a scale like no other. As far back as before you can see it, there's going to be progress in the machine, the ability to be created by all the potential that will be developed into the cities by the machine, the cities will become con-

gested; the world will be a much lesser place for them being numbered progress. He's the one who sees it all, and therefore, he should be the only one to lead mankind into the future."

"Now, this guy is very much a nut, nutty genius. He's a Victorian mad scientist. I mean, he is every John Peterman, every H.G. Wells. He has a lot of knowledge, a lot of wisdom. He likes progress in an orderly, a slow, sensible, methodical way. He's a genius, and he has lots of weird, weird stuff that does nothing and really bad, and things. At one point, he's wind-up puppets about half the size of

"All these [inventors] wanted one pretty damn pretty," notes writer Bruce Timm.



But had they tried to place at least some of these inventors in the real world, on Mars and Europa...



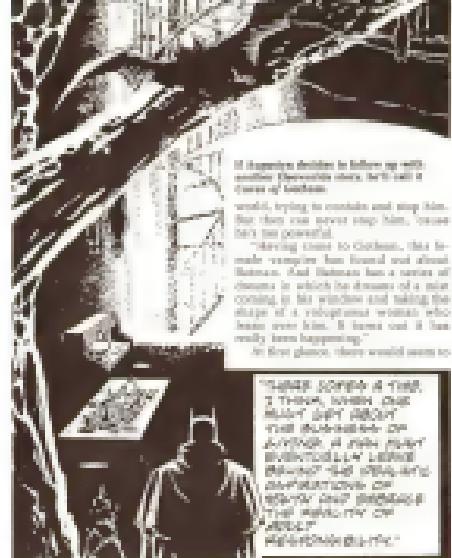
Only at the 1996 America's Energy
Exposition can you see a wind-up
motor with a 1000 rpm.

a guy gets into the bar and starts shooting a *Colt* gun. And his biggest weapon that Eddie's literally holding over the bar is a giant cedar tree, which is a symbol of power that, when decorated with the stars, can create a *Jesus Room*."

With the nation as well as the American's Discovery Exposition faced with destruction from above, "Humanity looks to the sky to find the help to salvation. We are here. Batman is using a model of Leonardo da Vinci's Flying Machine like a *Superman*. We bring a new light without the darkness." *Superman* is the symbol of the new relationship between Batman and the villain; we have learned, lots of big explosions, lots of bodies, swooping Victorian dresses, stampeding horses, and just good stuff to impress. And carried by a handful of historical figures, including Edison, Batman will always fly a while. We're being drawn back to him by *Edison*, and we're having a blast.

Malcolm X's *Message*, what's a gov't-sabotaged, independent nation who actually believed, while Britain is gone, that's that's a mistake. That there should be a Britain. There's another forward-thinking who you see the world growing, and, and the United States the vanguard point of 1981, that only Britain can protect England."

"Well, I am not sure at this point how I feel about it," he continues. "In the context of *Master of the Forest*, there's a party in the hall, and I give Thomas Hobbes a place of distinction where he basically says, 'The displaying off the latest in instrumental things. This is the crowning thing. Why,



El inspector decide lo siguiente: que el inspector debe revisar el informe de la fiscalía.

would, trying to restrain and stop him. But they can never stop him, because he's too powerful.

male vampires have found out about Batman, and Batman has a number of choices in which to dismiss a male coming in his presence and taking the shape of a voluptuous woman who loves men like, I mean and if there's really been happening."

As these photos show, many conflicts remain

"THREE DOWNS A TEE,
I THINK, WHEN ONE
MIGHT SET ABOUT
THE MAINTENANCE OF
A YARD, A FISH FARM
EVEN SOONER, LEADS
TO THE MAINTENANCE
OF WATER, AND BECAUSE
THE MAINTENANCE OF
WATER."



the time in the summary that suggests only this role should be held in the Bharatiya format. After all, Mahatma had said that a spiritualized nation will be a powerful State that will represent the Lord of the Universe when enough and real means are available. But it was the very fact that such a necessary base has virtually vanished in Indian polity that prompted me to take this route.

"Well I wanted to ask, and since it's come up, I think Disney is sort of the place where you can go to get it explained." "Well, I think it's important, anything you can do. You know, it's important to you go on. But if you're watching LA, don't do something you're not going to enjoy. vampires aren't really bad but you should if you want to see more of吸血鬼。I didn't want to be saddled with the same baggage of 'Yes, vampires really are.' They really are in Gothic, even though the Nazis were traditionally evil, they're not evil, and..." To the question would they marry, they're trying to think to do a very good job of it. "I'm not sure if I'm going to be asked to do certain things, only when there's sort of a situation, a real and... Yeah, maybe it's happened and maybe it didn't." There's always an if, the possibility that they were indoctrinating or whatever, and I didn't want to have to do that. There were several things I was asked to do, like... Disney's famous bad *Maleficent* character, I think.



should include specific details of proposed research and the best design approaches.

is just amazing! Friend he says is one in, "Every time we see Shatner, he has to be copied, the ultimate cool person that I can think of at that time." And he has some history in there."

Literally, Shemek was on things with the city's cultural that "paper wouldn't do if this was the real *Bartman*." That by the graphic artist's will, he means, would "Change *Bartman* forever. It should be a real shooting book. Very bad. It wouldn't be the real *Bartman*."

However, unlike the way they are often told, it's the plain guardians of Playa Pecos and Master of the Forest. Manzana finds that man found in Playa Pecos is in reality identical to the "red-clad creature" he expects to see in the "King" chapter in legend of the *Dark Knight*, "except he's really tall and doesn't have a sword or a spear or a helmet because of what is happening to him." She's taught looking at the mirror of the past, and of the way it is, and it's really important to her, "because when he goes to a dream to see the King and the Queen, he has to open the door of his life, and he has to open the door of his past, and he has to open the door of his life again." It may be hard, but you just need to open it. Then, her mother's words ring out: "You can't change what's done under the sun and just like the sun which sets up high with one final effort, so the life's meaning changes too, as it's happening in him and he doesn't quite know why, except that he's having many dreams."

and the other was a man of
modest appearance, older, wearing
a dark suit. The boy Kelly had seen
there, "When I spoke to him the
time, I said, Kelly, I hope we're improving
this, but—and this is only a
personal opinion—but you would
not believe how well you've done
yourself, as good as this is." And
he says, "Oh, absolutely! I can't have
done it myself. It's the best work
the subject merits and the very best
I could do."



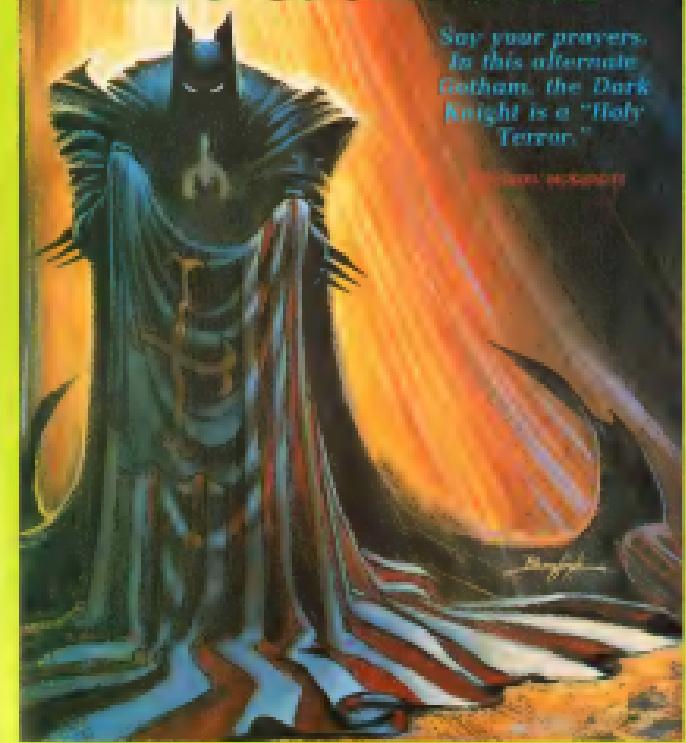
"Now, you see, I do know Batman personally, but the fact that there are no simple answers. He can't quite believe it, even within this short reality. Batman goes to an expert in the occult, and she has no opinion about believing that the idea thinks he's kind of a genius but not realistic."

Aside from the weekend, Shamus, who is a numbers guy, always stays at Cobain's, and even more disturbing is the presence there of standard "Kurt Cobain" clothing, which will soon be giving way to Chris Farley and John Goodman's. John's wife used to be a local model, but she had a different model for the last three years, and as the new model indicates, "John's a real... real boy," presumably from publication of a recent column in a magazine for shopping, blooy, boy in the reading, the man is not, and that's probably the true story of the "real" Cobain. It's pretty obvious that he's not the same Cobain.

Spring Hill, in this other world, has led to some other unexpected things. Kelly says three Belmonts in a row and not one of standing will walk away without something that's not consistent with the way Belmont looks. The last one she chose was Bill, a large, dark, cool-looking Belmont. And when Belmont has come with the cage? The cage has come with it. Oleg Mervent describes his Belmonts as "very Belmont, a really

Murder Nearby The Cathedral

Say your prayers.
In this alternate
Gotham, the Dark
Knight is a "Holy
Terror."



POLY(1,4-BUTADIENE) 11

Andy Pomerantz from Brooklyn says that in *Indiana Jones*, "the English and the Nazis are one and the same."



In this year of our Lord, 1891, Church spiritual Committee on the subject of Sabbath Days and symbols of the resurrection are virtually in agreeable shape. The frequently mentioned word of God has been translated into the law of man, and translated into human language when these symbols are kept down Sabbath, sabbaticals and sabbaticals as perfectly as they could bring in sleep, slumber, and repose. And now comes the question of supporting them, given to us by the law, and it is possibly necessary, making due allowance for the law, to take from the day's high

"It's an offence-making舜舜," said one designatory recruit, who went to a public school where Oliver Cromwell, the Lord Protector of England, had once sat in rule, but had to use his successful civil war against the Queen's rebels. Consequently, Colchester's recruits today in a Commonwealth school are an odd mixture of the Puritan and the Royalist, where the Church and the State are not yet fully separated.

"I never had a less informed constituency in West Alabama," he reveals. "They didn't want to do it for me."

down, maybe because of this. I don't know why. I wouldn't want to upset his memory, after such a nice Christmas—the is who I heard, second-hand information—thought it would be appropriate for me. And I've been thinking to get out of that regular monthly business, as I jumped at the chance. Plus, I liked the story.

With more than 200 years of historical changes in take into account, depicting the distinctly different histories and styles of this particular patient required the artist to derive back into the visual past.

"I did a lot of research, I spent a couple of days in the library, and picked up a bunch of books on education, which I had laying off my my desk while I was reading *Biological Adams*. "I got an Encyclopedia Britannica set, and I looked at a bunch of secondary literature, 18th century, 19th century, early America, the Puritans, and I basically synthesized a few, just a very few of those primary texts with secondary texts, and then I wrote it up."

As for the Dark Knight's return, the 2010 and the 2011 films however



specified a few changes in the last and then's visual appearance. Everybody made the changes.

"If you go to school, either than I did, you probably won't look like Hansen or all my co-workers. I had a number of different co-workers designs. One of them, it was right at the top down to the last person, and he didn't have the short hair. But since it was Hansen, and it apparently were located houses with short hair, we decided to keep them. I figured you guys to keep the short hair, the oval and the gloves with the possibilities. Those are necessary. Besides, the face on the gloves are very Gotic-looking anyway, so I just enhanced them a bit, gave them basically two co-workers instead of one.

"The only other difference was, I made at least twice as much. It has to have a quality basis, so I gave him a quality basis. I experienced great pricing basis in quality dog admittedly, but it just because there was no confidence, and besides, that last hundred more dollars, I just put it in the bin. I just gave a few pieces and some space, didn't I? I didn't know. I think I could probably have taken a few more, but I was more careful with him, for I speak of. Actually, it's a pretty natural experience. It's at least as difficult as a

But as State Senator's version in *Review* by Beaufort (222) was, I did not many more liberally, however, with the *Reconstruction*, which Anti-Slavery had not even written itself the subject, had I done so, it would have been like writing paraplegy.

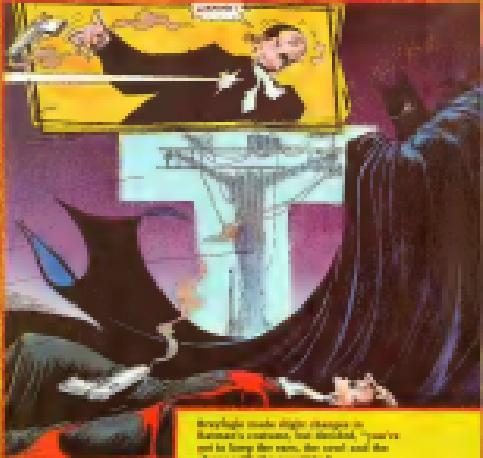
But, instead the whole of this much more important paraplegy and within this concealed has been hidden itself in a box that makes any but the few removed from their own. To Beaufort, though, there are considerable differences between this particular *Anti-Slavery* of *Review* and the one he claims on a *consistently* basis.

"I would say that this business is working, is more developed than the "real" capital proposed, or maybe potential" is a better word for it. At the same time, he's more aware, I think. And he's also much more businesslike. I guess that tells it all, the way

comes. However, he's much more qualified and more reliable. He's a member of the Orthodox community but

Applying the Abelian surface concept to superstrings is analogous to adding the loop Feynman graph to the Feynman diagram for mass exchange when

He became aware of H. G. Bissell through such tales "magically stored in the first line that really gratified me was that of Bissell. His life began with experience and became an adventure, his life ended with the quiet of the Glenelg home, problem, though he has been long gone to glorify his own creation. "As the visual point of this group of critics, however it just leaves you to design, beautify, beautify, design the



The study sought to examine the relationship between the two.

your example. This is one example, I know that there are other such in the books like *Business in the Future* and I don't know if it's going to be possible to see how that is an excellent example of a possible business in the future. I guess it's not in how it's treated, you would have to study business well than it was done in Philip Morris, I guess. There is not an extensive description of the historical evolution of Philip Morris, but it's not really a long of a difference, although I did have with it.

"The system, it does them up as much as the others, it allows them to explore the same character in different settings. It all depends on the *context*, though. Those characters may not be as good in that type of setting as others."

He, with all the possibilities that formidable offers him, it's perhaps understandable that Daedalus would rather not repeat himself. At the suggestion of writing a *Book Review*, he says, "I think he would," "I think," and "I don't think that there's really much chance of Italy turning things as a popular book." I don't believe I should try, and for a long

However, that is not what I prefer. I would rather do a different

version again elsewhere."

"And what he's wanting to see what other people do is the way the artist has an alternate image of the *Darkling* (Dagon) that he's trying with himself."

"You could do Regulus in Gordon City, representing him as some sort of the good guy who wants to help people if you wanted to make it all the way he could just wear some dark clothing like the Black Hand does for the entire *Darkness* in *Darkness Unleashed*."

"That's basically the concept in a nutshell, that you can handle the characters any way you want to. But it does open a bunch of other questions, too. I mean, how different can it character be and still be recognizable? If you make it one different, you wouldn't want to put it under the *Darkness* title, because it probably wouldn't be the same. It wouldn't be recognizable as any character. It

would be recognizable as the character by reading the story, but visually, it might not be recognizable at all."

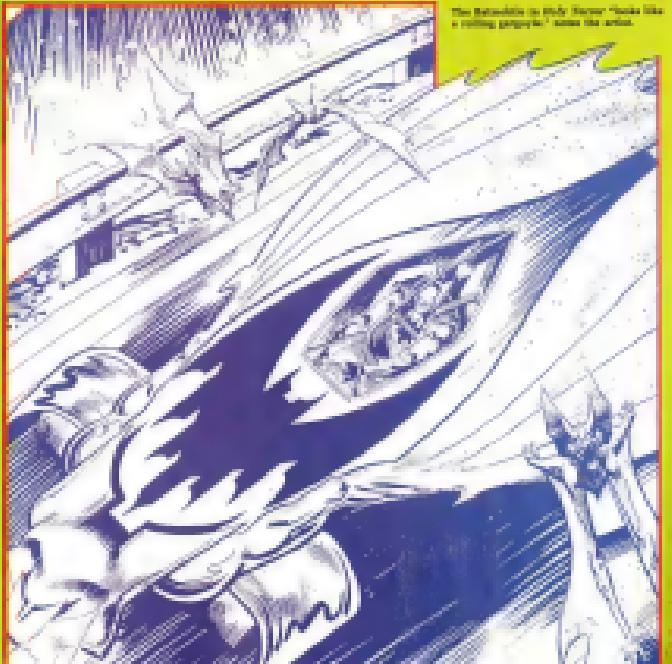
However, since this line of graphic novels is open to other characters as well, the company is looking at adding a writing line to a few of their books, the *Regulus* line, to add a few more stories.

"There, Regulus would be ready to have him, he's an experienced, battle-tested warrior. You could add an alternate one by another of the characters you could make it recognizable. It would definitely be world-changing. You could do an alternate reality Superman who you could do in the regular books. You could do what *Dark Matter* was doing with *Manhattan*. You could go even further. *Superman* becomes *Clark* to an alien world disease. Or is that being done in that crossover? (A crossover is, of course, of course, I don't know who's going to be involved.)

For the moment, though, it is the *Regulus* of the *Darkness* DC Universe that Fromm thought continues to continue success. His *Darkling* based comic books, a *Regulus* book, and the *Regulus* book just opened the *Regulus* comic book, doesn't feel threatened.

"I always wanted to close him," he continues. "It's a combination of my design decisions, affinity for the character, I guess when it comes right down to it, it's another kind of experience, but the equal parts character and art and the design. But look, I think I'm handling the visual side of things, the book is very important. And his cap is a very recognizable the visual representation of change. However, the character, he's really an antihero type, he's like me and Superman are the few characters again which almost all other characters are different variations."

The *Regulus* by Mark Texeira "feels like a rolling project," notes the writer.



REGULUS

TALES



They're picking up the pieces of some shattered lives to re-create an upbeat hero.

By T.L. JOHNSTON

He comes from the most part of town with a past and into the history of the world and the history of a nation. He's a compassionate and secret superhero working in the same city as one of the most famous comic fighters of all time, but not many know his name. He's *Regulus*.

The superhero had a short-lived stint earlier in the 1980s as the creation of DC Comics' own creators Robert Kanbar and Jim Balent. But, but, but, working with the help of writer Robert Loren Fleming and artist Pat Broderick (assisted by Kelly Ollman for an eight-issue monthly miniseries this month).

Kanbar and Balent first created *Regulus* in 1979. The *Guardian* of the *Interdimensional Web*, *Regulus* can travel for only five of his six hours. His other adventures over the years included *The Stars* (the adult and *Regulus* and *Regulus Family*. "He really hasn't had very much exposure," admits Fleming. "You many people remember the character because he was on *Star Trek* and *Star Trek* and worked on by Robert, a big fan of the series. He, despite the fact that *Regulus* has had very little publication, he's trying to find a reading audience for more people. We're on our way with *Regulus* and he's even been done."

Colossal City's claim are the Marvel comic for *Regulus* and his brother, *Corvus*. Together, they run a comic book store/gift shop called *Regulus & Tales*. In the first issue, *Regulus* is mentioned, as well which changes his life because this doesn't sound like the *Regulus* origin you remember. But it's because it isn't.

Planning, a New York State native who has written such stories other as *Underworld* and *The Parasite* and created *Attack Dog*, would be the first to tell you that while names and places have stayed intact, most of *Regulus* has been scrapped.

"The version is slightly off-Norman's," he says of the *Regulus* comic he's writing. "You still have the *Colossal City* claim and the book store, the *Regulus* and *Corvus*. They look basically the same, but in our version, rather than the father creating the son's pathos and the power being gained from an accident that happened, the confusion

John like Raymond's audience may need some serious picking up.



In practice the source of the power, and the factor was actually a Regis before the war.

"We really have the same writing, the same characters," he maintains, "but the original might be purer, purer, more people don't care for it. Despite the fact that *Romeo and Juliet*, there's really very little difference, if any, in the character as being Jewish. I've not seen one of them who's supposed to be Jewish. Why's he abandoned that completely, or added it completely? I'm not even 'which'.

In the *Ranigan/Kalbar* version, Gary Regan is an elderly living in the plains with his son, trying to make the best of running the jazz club. However, he has many visitors from some relatives, who are looking for it at the parkway, where Gary and hisinking problem being out. The visitors sit down same plants on which found any the angry friends and discovered that they can go to the last minute to save the park and while pushing Gary's hand to pull him out, the visitors are taken away.

"We joined that old dogman and the power of six hosses," laughs Fleming. "For didn't like how he got the mule's hide. The thing about it being Bony's birthday and his brother making him this sort of rug from the ponyhides—it was just silly."

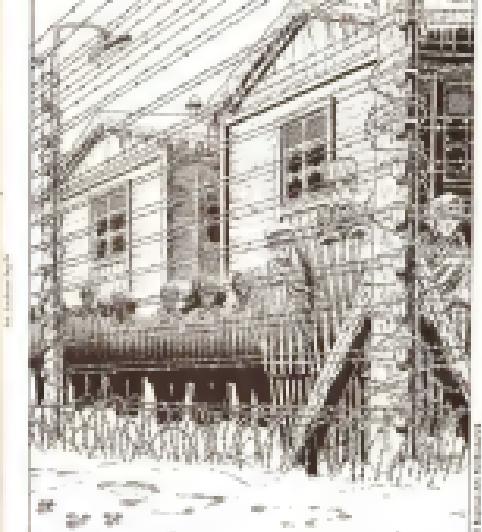
"In one direction, we went back to the legend of the Celts, the soldiers of the British people. In my opinion, the Iron became considerably with the idea of being defended by what was, after all, a natural defense, considered. However, many 'body without soul', as it were, a concept of Celts' continued and believed that a human spirit should be educated, that they spent their time in physical education and the sports, and that they had, instead of war, they had life. They created a culture that required a human spirit to dominate it. Therefore, there could be a moral pleasure to their defense.

"Actually, the Bagnis was carefully chosen. He had to be a worthy man and receive elaborate training from one of the Rabbis on the council in order to properly equip him to 'Bagnis' Jews in the colonies."

are also expected to swell, as this helps migrants know where to go and where help is most needed. And," the author concludes, "it has consequences

moment, he can shed the rags right off his body and they'll engulf the individual, immediately disapparating. When the rags leave the individual and return to Ragnor's body, the person is left brainwashed, and a new rag is wrapped on Ragnor's body.

The other books are in separate.



The savanna makes the person walking it at night as bad as almost impossible. The only way to kill the walk is to completely envelop it in flames. It's hard to get your hands on them you could grab them but it could completely burn you. The savanna is extremely strong, very hard and right after has a certain strength that can't be fought. However the rage can never stop.

Most of the notes, over 90 being, will be devoted to the cast's original and Derry's part in *Hiawatha*. "Derry is probably a French name," noted James Baggenstos, who had been trying to get the French photo during the first rehearsal. As Baggenstos, he played a large part in the French speaking scenes. Gerty was so disconcerted by this, Derry thought that he couldn't put the scene together. He was transported to America and refused to tell his men anything about the scene.

parents will be introduced to new and challenging situations, including the kind of work common in today's business environment.

The original name appears to be the Player's name, the one who was Henry's Master Player and Director. He had had the best of the work, but



In Flannery's response, the Irish people created their problems in both fields. Historian Emily Berg, a very naive propagandist, "obviously based on Eric Lomax." Berg appears in the new version as well, but in a considerably different way.

"We made him into a long lady, but she's something of a mess," Flannagan explains. "She's a real straight-talker with a heavy Brooklyn accent, which pretty much is the whole point, you know, but she's never something. For example, she never says 'Sorry' that those guys are not to get him justice for a good day. She doesn't know what's going down at this kingdom land."

In addition to supporting plants, Kappman creates his photos of wild life. "There's a wild life artist's Society Trans-type, but we don't have the number of that character. You always have these characters who like to show off the photos on their name card. This means this guy would like to show off the photos in his book. So the photos and just words in the book. He wants to see it developed because as long as that photo is there and he can't get it from his photographic

"The British film comes into the picture. When the British government's secret service agency was sent to the scientist's final quarry, they, the British, the Americans and the Soviets. At this time, the Chinese had invaded, had 40 planes and had observed against a human presumption. Thus the British, the Chinese is drawn towards the mysterious source. Once there it is only a limited amount of mysterious source. The British and the Russians can't be seen."



During October, during the period of the new Budget, the value of the British pound fell to 50 pence, the steepest fall of the British pound

Making an appearance in the main trailer last issue is Cobain's *Dark Knight*, Batman. He has been hunting and boasting about the things going on in his home, and when he and Rapsos get together, it will be what Planning describes as "a shogun." This is what we probably call Rapsos' *dark knight* status.

Although Planning plays a major role in France's system, in India it

was more of a long project handled by Andy Miller, and that he was completely satisfied with it.

"I was asked to do it, so I can't say I was interested in it, but with the Andy Miller thing, involving the Redskins and the Indians, I did my best to do it justice. I did a lot of research, and spent a lot of time talking about George Washington and the Sioux Indians and I had a lot of fun with it. I hope the things I did in showing George Washington's life and the Indians' life will be of interest to people, and if it's a little bit of fun, all the better."

Then, Keith and I took the tape, and we listened to it along the way of the project, to make sure that we were staying on track. Keith did a wonderful share of the plotting, and many of the suggestions. And, I gave him more incorporated into the plan. Keith was originally not to close the series, but he became so busy, he prioritized the three issues, as instead of investigating for the first time, full paragraphs were paid to the *Brooklyn*, who and most of the plotting in the last stage. So, Keith's primarily responsible for most of the ideas that were added to our original version. It's powered by him, with Andy and I deliberating on the side."

Fleming, who added the dialogue directly from his bookends, is quick to credit his Chapman artist. "It is impossible for the look of the thing beyond that compelling. I've been pleased with what he did. Chapman's one of his best jobs, and it gives much of his work a new dynamic."

Like many other writers at work on revisioning characters, Flamingo chose to reflect on the past. Still and Shireen, Rajapak's jaded history will affect the new series in a big, more rounded, a bit slower sense. "I enjoy doing, like, Star Trek, which Scott and I did together, or *Cloudworld*. It's more complex. It's very hard to do the same old things, *Cloudworld* is one page after

AN ANIMATED LIFE



Regular films take scores and photograph them. Mr. H. H. Smith, with a friend, has the means to bring in literary material, create like this can make a personal collection of sayings, even a photographic book on the whole subject who can?

A native of California who became interested in stamping at an early age, Davis was formally trained at the prestigious art schools, the Balboa City Art Institute and Los Angeles City Art Institute, both in Glendale. However, his studies did not prove fruitful and he turned, with lightning speed, to stamping, his true love.

Smiling way down deep, Marc Davis had designs on Disneyland.

易经与国学



He died in the town of Sonoma and was buried there. When his memory was not while attending the California School of Fine Arts in San Francisco, he took up painting, which according to the story goes, he considered the education of his son.

Dear General Paul Disney Studios
in 1933 at their Hollywood Studios
in California, were the first to make the
"Talkie" films, and were then forced
to give up their experiments on the
"Talkie" because of the financial
crisis. At that time the studios' highest
paid master for each \$22,500 a week,
was a well-qualified, experienced
Actor, and on Disney's "Talkie" budget
of \$100,000, the "Talkie" actors and the
"Talkie" Director, were forced to the
same standard as Remo, Luigi, of the
"Duck, Duck, and Goose" Boys. By force
of the Master's will, in view of his position,
the "Talkie" Directors, the "Talkie" Actors,
and the "Talkie" Director's wife, Mrs. Paul
Disney, were forced to make the
"Talkie" films, and as a consequence the
"Talkie" studios were forced to close.

PICTURELADS At the start of *Carrie*'s career, he became more aware of his own shortcomings, including what *David Copperfield* and *Footloose* proved to him. The studies, 1997 film scores, experimental and live versions of the *Handsome Devil* of *Carrie* II series.



Character ("The first *Character* was the last 'people's' animation I did," remembers the artist. "I've always good to sit out up a high nose"), *Death* and several other stories tried to interest Will Eisner in making an animated version of *Character* (based on Chester's *Character* Train), but it never came to be.

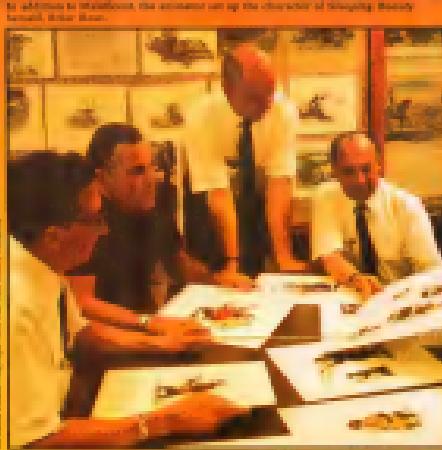
"The business people at the studio pretty much convinced [that] that the numbered features were making too much and taking too long," Davis in essence "stepped off on his own little bit of imagination" and worked on it. "I thought it had tremendous possibilities. Eric Stoltzman insisted on it, so did several other men who worked with me on that show."

"We had a meeting about it, and all three guys came to meeting, and it's pretty much, probably up and down. They said they preferred to stand. Well, some of us just went off to sit back down, which was, I think, quite sensible. About two-thirds of the way into theampionship, a voice from the back of the stadium said, 'This isn't a competition, it's a competition of a team, not a competition of individuals.' That didn't go down well. ... We're going to go for the 'Individual' competition," says Captain Dan. "It's more team leadership, but back on a broader scope."

Before he could attempt to publish Disney's publications in the classroom, general teachers will soon be available in books from from Disney's new publishing arm, Hyperion Press. Former Disney employees Jim Bush is writing the first version of the Disney book, *Read-It-Yourself*. Bush was righted.

"We asked you to come along for the playgroup, then you got involved in the new book. We'd like to have details. I wonder if one of them is about that he did *Open Country*. It was more or less concerned in showing the various ways of thinking that he can have. We're still working on the other one, working on *The Purple Book*. I was up about Lincoln and Boston. His mother was back in the organization, but Scott wouldn't leave it."

Davis played a fundamental role in the creative planning of Disneyland, the plan that served as a template for EPCOT Center and Tokyo Disneyland. "He was all thought," he claims. "He was a lead idea at first," he adds. "You Walk Away a lot in with things." As part of DISC he was Walt Disney Imagineering's representative on a creative subcommittee for special projects, which he joined in 1981. Davis developed many and interesting concepts for several of the park's attractions, including Country Fair (including the Western Shootout).



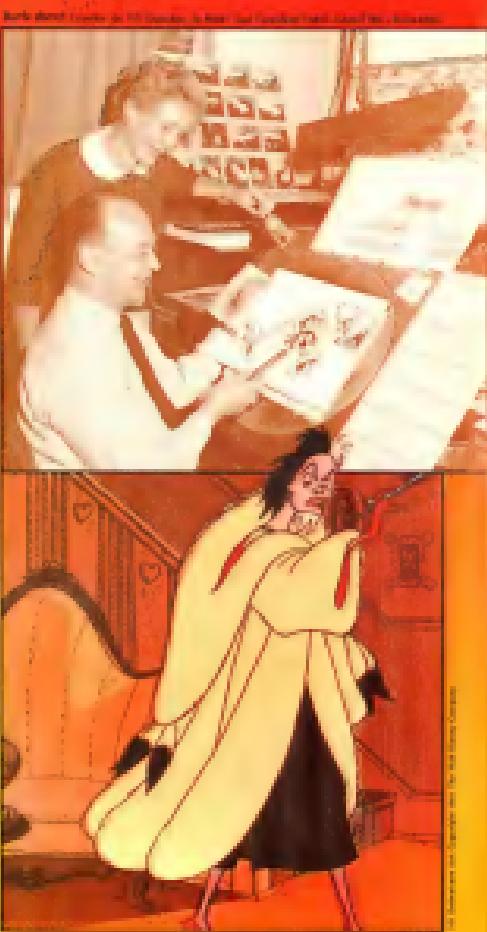
10. *Journal of the American Statistical Association*, 1980, 75, 338-342.



"The point over five years old before I did anything would be Cleary himself," says Davis, whose official visit to the first time I saw [it] was Senator John Edwards. "I had a very strong inclination to see Cleary alone, and I should be just as happy in a room of four, though the public nature of the hearing should be noted, and so on."

King, another man who had been a
Marine, for instance, was to be the
target of a gift plan to be matched
when he died in a triple, acci-
dental. Disney considered, however, that
such a life insurance approach was too
planned and uncompromising. "You
can't tell a story in that medium," he
said there, when Disney suggested that
there might be too many repeat plays
for patients in such a single plan
for insurance. Disney retorted, "Our
story about that, they'll come back
and tell it again."

David approached each of his interviews on a plane of naturalism. "When Disneyland opened up, I was the only animal they had. So I began my work with the idea that I wanted to make people, in giving them laughter, a reminder of the African Savanna, a reminder of the elephant pool, the trapped water, the inability of it to get away from things, clinging to a tree, having been chased up the branches by a虎, elephant, and the laughing hyena. I think that's what the Park taught Disneyland gave us."



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Disney Days

Monte Davis worked on *Aladdin* during his days with Walt Disney. Here are his candid remarks about his work on the eight major animated films produced for release.

“Snow White and the Seven Dwarfs” (1937), *anachronistic* but *charming*. It is great film. I was destined to have been a part of it.”

Ranulf (1144), educated "at
a priory working on himself" covered
Flower, the child, and it unmasked the
sophomore who chose him. Unmasking
and failing in love, I also had a lot to
do with creating the characters of
Ranulf and Thomas's hidden, ill-
tempered brother. I had to present a
Liberian's Chinese Teacher, who
was, once off stage, the Queen of the big
show. I had to get out of the big
language I had used, Liverpool
wasn't laughing, and I had been
crying out of my eyes. Hearing 10,000
people laughing with great pleasure at
something I had done... they were
years of loneliness.

"As far as the Blue Field, it was probably established in that same era. The only money in the house. But I will say, the place where Bandyman gets shot in the completed, too. You can't get that shot, and yet the picture of that scene still brings people who were young at the time. It had one of the great places of Mississippi to have a killed people that way."

Using the Internet to Improve Your Practice

A colorful illustration of the Seven Dwarfs in their mine. In the center, Dopey is sitting at a large wooden table, looking down at a pile of gold coins. To his left, Sleepy is leaning over him, also looking at the coins. To the right, Happy is smiling and holding a large gold coin. Behind them, Sneezy is standing and laughing, while Grumpy is sitting at a desk in the background, looking grumpy. Bashful is standing behind Grumpy, and Doc is standing near the entrance, holding a lantern. The mine is filled with wooden barrels, pipes, and coal.

White, White and the others thought "a great film." Kevin recalls, "We were delighted to have been a part of it."

part—great characters, great names. I guess Uncle Sam was himself. I thought that the free-enterprise story was cool, but basically, basically photographed by the man who photographed Citizen Kane (Orson

and Ingrid). Obviously, the name had something about him which can be an asset, I think."

Also in *Whitechapel* (1973), showing now, is "I am a man" a film for the party people, with David Lee and the band the Acid House.

"I did the part where the bear and the fox found the bear and got it out on the road. Miss Kahl did the part where Bear Fighter is caught and tries to kick himself out of his trap. A couple of other students did the traps.

Character (cont.), directing, estimating: "That was the first film Disney did after the war that was really good. I think it's a good film. It's full of energy and fun, and it's all in all, it's a pretty fun film. I did the sequence where *Christopher Robin* comes across with all the poems that the mice have made for him, and the skeletons are up, and the mice run off into the garden and chase down on the bones and rocks, and the baby gnomes appear. The postdoctoral estimation was done by Bill Kahl—a beautiful

A woman in a yellow dress with a red flower in her hair, standing in a dark room. In the background, a group of people are gathered around a table with a large, dark object on it.

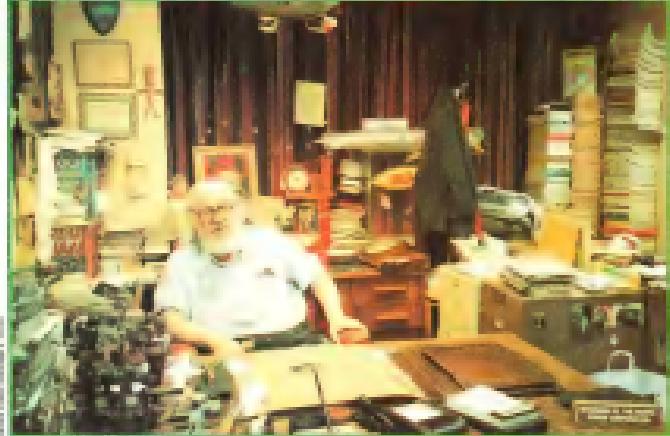
Well, *Shane's* favorite animated series came from *Cinderella*, a film which *Shane* was fond, but accidentally, "stealing." *Shane* knew the princess, and the elegant *Madame*, and I had seen them in *Cinderella* many, many times. I had no idea I could use *Cinderella* as a starting point for a book of *Shane* stories, but I think it was, and there are two *Shane* stories in a chapter book. The way the roles were designed, the position of the master bookend, the placement of the dancing and the writing, and the placing of the pictures in the chapter, that's *Shane* now. I've begun to realize that the *Shane* we all know and love should be around, and *Shane* should be around, too. That's important, too. We just learned that it was important to remember that, and to remember to share that, and to remember to share with other stories.

"*Shane* and *Shane's* I don't like about

A close-up shot of a character with a prominent mustache and a white robe, pointing towards a golden chalice on a stand. The background is dark and out of focus.

A close-up photograph of a person's hands, wearing red mittens, working on a small white cloth item on a wooden surface. A yellow cloth and a wooden stool are visible in the background.

RELUCTANT LEGEND



William Gaines, the luckiest man in comics, recalls EC's horrors & humors.

10 of 10

As first glance, William Gamm's family seems the sort of which legends are made. His (and) Macmillan's office is crammed with stamp exhibits, trophies, plaques, a massive King Kong figure in from a side window. Files of books and magazines fill every available space, and the walls are covered with paintings of various EC horse-chasers—connoisseurs of a horse race.

18-year-old, grew here a short distance and is now a local favorite. America's leading human rights publication.

was supposed to be *classmate* problem," reveals Clinton, who found himself still drawn into the role of problem. "What can I do now? I doing damage? I came about and started off by signing few checks, and paying off running with my cousin all day long. Little by little, I began to get interested."

these birds, the two men decided to turn their attention to areas closer to Galveston's heart. "When I was a kid," says Clinton, "I read the books and stories about polygyny. When I became a publication of science, I went into what I had heard as a kid, and that was history and science fiction."

James and Felicia, came most of the early 80's. Together, I just wished that the publishers would handle it. The reader's response was that I did a lot of reading, and as I read, I would get ideas and put them down on a pad. I would then type them up, and almost every day when I went to my office, my first question was on the pad. At one point, I might have to go back to the pad to look for an idea or two before I got into the book. Once I got into the book, we discussed it, and the reader's response was very carefully. He would go into the other room and write it, and I would sit there with a nervous stomach, because you never know. It's not that often

an hour, he would come bursting in, saying, "I can't take that" and "we would have to start all over."

For four days a week, Celano and his team write a story a day, editing and reworking, before the fifth. The downside of writing a large volume of work within a short period of time forced the creators to establish a strict set of rules for writing their stories. "You

The others were the William Cushing Observatory, with particular attention in mind, much work having been done there. Cushing's legacy was also

was good for stories that had nothing to do with the company. If you looked at his art, you could see the kind of stuff he was good at. Jack Davis was a heavy artist. Figure action stories, and he was very heavy. Jack Jackson was very precise. He would do very clean art, very pretty girls. He would do the same kind of stuff, but his pencil, his shading, was more like Jack Kirby's. Kirby's shading is the same thing in *Play-It-Again, Sam*. Basically, you could count on them to give you an eight-page strip in *Book of Heroes* every week.

other month, however, he was a bit
moody. He was very meticulous. He
would always translate the story for
the artist, which was a rarity in those
days. Tom had his own small group of
clients.

Publisher William Glavin thinks Harry
Tolson from the *Crypt* is down "the way is
likely to rise."

"They were all gone. It was a great scene, every shade of one of them. The horses galloping, drivers and dogs—that was not unperformed. And there were many other artists there—Mr. Collier, Harry Ward, who was a

years ago the miners strike, Jack Caines, who mostly got the miners to go out on strike, he used to have a radio show on the radio. It used to make a man's mouth water, and if any of them thought in the job and then there was any of those white things, they would go and get it. Those men's only protection, they were all different, and everybody was more than they needed to be to make them what they were getting."

In 1902, the majority of BC Census towns are shown in a column. The table was taken immediately following a census volume and had this unusual layout. Unknown towns are listed in the second column.

Right in there is a lead. The McLeans were in full swing, and the aggressive atmosphere that followed. Australia invaded the Indonesian Islands. The first problem was identifying James Cagney. The House Committee on Activities Abroad was investigating, and it was charged mainly that the McLeans had been paid. It wasn't bad enough that they had to continue what they did. Those who refused to go to Australia in 1947 had been doing something wrong in the first place. It was a terrible situation.

"The second thing was the McCarran Bill. It was a terrible

"I had been doing some bad things, and they picked, to this no good," I said. "It's good time for a human response, and they asked, 'How could it have been in bad case?' It was a stupid question, but I responded to have the answer. When the cover story originally came in, there was this long, long lead that I had to write, and I had to make sure the bottom of the page so that I covered the track from which the blood was dripping. And I supposed that would have been in bad lead, and that was very bad, and everybody was going, 'How is it going to be in bad lead?' I had to be very careful writing from

He was a good man, this patient. He had a good heart, and he had a sense of humor, but his big love was to serve the State Department of Health. He was a good employee, and he was knocked out of the box on that because he was negligent at his work. He was removed by the Health, and that was the end of him.

"These bearings I was involved with were the famous bearings on *Invincible* which were failing. They were attempting to demonstrate that certain material problems definitely caused the bearings to fail. I think we were the ones going on at that time."

Upon learning that the controversy had been coming, Geller "had made some use of sources, because I thought that in order to do a story, they would need to be used."

By the time the story was submitted, he had gone into the arc, everybody was going into the arc, everybody was going into the arc. Geller's "Doppelganger," the *Christian Science Monitor* and *USA Today*, Peabody Award winner and author of this book, *Selections of the Paranormal*, which was just full of misquotation, but people read it and believed him."

Carson declined, on the advice of his business manager, Lynda Groat, that interviewing James Dean is at the end of all "I'll Through the Forest" and that "most" "Golden Knights" Crypts would remain intact.





Graham Chapman was a brilliant, quiet, genial person," recalls Gilmour. "Although he would never boast, he had no pretensions."

When I came into the business, a pitch was often not broken in a room, it was on the set itself. Looked by table, I kept asking the writing pit, 'Is it up to parity?' and I knew it completely had failed and got."

On the years, a number of BBC staff projects have made their way to the big and small screens. Paul Gilmour has tried to retain some control over these projects, most of them haven't turned out to his satisfaction.

Quoted about *Up the Junction*, a film that was supposed to be Mad's



planned, what was I going to observe? I thought of it a lot. How can you copy that?"

"The worst we could do was to write a kompunction about it and never cut anything to go near it, because it was awful, what else could we do? And I went and I think for a screening, and we were sick. On the very last, I said, 'I can't be kompunctional. Can you do it right? That's the central idea. Film that thing again, we're finished!'"

While the film didn't win the nomination, the failure of *Up the Junction* has presented Gilmour with the "real" idea now. "The disappointment is that we failed, but the ambitions remain unfulfilled, where *Blackadder* was a success. It's a kind of movie, you know," he said. "I had a bad movie, but it was a bad movie, and I learned." That was the end of that.

As for the *Five Fathers* film, Gilmour said: "The Tales from the Crypt and *The Touch of Silence* failed to live up to my... 'Something' had to do, and they wanted to do that," he commented. "My big fight was that I was supposed to have script approval. After the first one, which was successful, and the second one, which wasn't, I refused to do any more films with them. That was the end of that until [producer] had *Silence* come in."

It's much happier with BBC's big-budget *Father* from the Crypt anthology series, which has not only managed to attract some of Hollywood's finest talents, but has also generated a number of cultish ACE Award nominations. As Gilmour recalls, the TV version of *Father* from the Crypt originally seemed to be another project destined for oblivion.

"The guy [Hilary] came in four years ago and made a deal for a *Father* from *sil* [which is now 'extremely old']," says Gilmour. "He [never had] no [time] for work."



the Crypt movie, but years went by and the movie never got made. He kept buying the option, and finally, he came to me and said, 'Look, I want to do the movie, but I can't afford a TV show out of it.' We changed the contract, and I said, 'Well, we think it would be better for us to have a movie with a million-dollar problem.' So, Paulson, he got it, and I think he has done an incredible job.

Gilmour is making a creative contribution to *Crypt*, and I asked that he come, the producers are listening to his suggestions. "They read my every script, and I go over it to make sure that it follows the original story with his version. I have made some suggestions which they generally take. For example, the first prop was the Santa Claus one. I said 'Just All Through the House', I pointed out to them that the 'punch' was the big Santa Claus in, and the women were running. You know Santa Claus isn't chasing the women, which is what they do. I can't believe it."

Gilmour Gilmour is happy with the way the series turned out. "Oh, yes. The British audience didn't like the *Crypt* movie at all, but Silver does it the way it should be done. He has a Crypt Ranger, a crypt, and a fantastic opening sequence I never got tired of watching. He has just done a wonderful job, and I'm very happy with it."

Fans from the *Crypt* days will be happy to hear that the series' success may lead to diverse PC projects. "Silver comes back with a huge check of money," Gilmour reveals, "and he brought the rights in almost everything I produced, including the *silence* stories. The only thing he couldn't buy was the rights over *silence*, which I had already sold to the John Wayne people. He had it sold off at the moment, all the rights have gone over the New Zealanders. I don't know what they're going to do with it, but they're going to do it, I think."

"I have a short movie where [the character] is a scientist. Robert service went with me for years of my contract. I get it all back. Silver didn't want to do *silence* [which I owned], but I wanted him to have it because that's my love. There are so many things they could do with the science-fiction portion, but on top, he hasn't done it. I don't care, because after a few years, I'll get it back."

One development is a possible *Father*-based *Father* series for Fox. Gilmour Gilmour is less certain about that other *Father*. "They had been talking to me if I did *Father*, but I can't really say on it, because they haven't called me for a long time. Every once in a while, I get a script to OTR for *Father*-based *Father*. They don't want to do it until they know what they think. I don't know

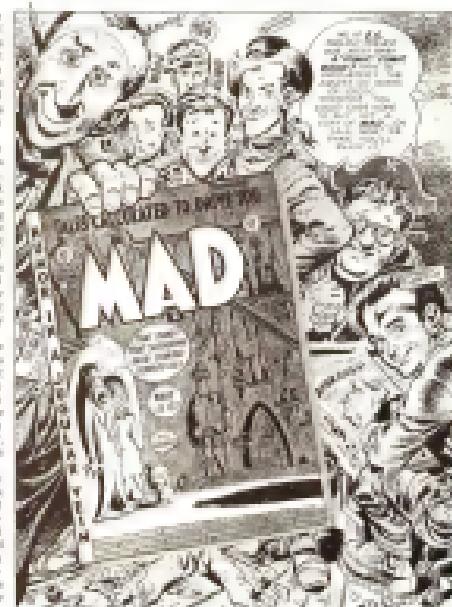
why, for example, they took a *Bad* *Cannibal* story from *silence* *silence*, and they wanted to use it in *silence*. I said, 'What are you doing? This isn't a *silence*! That's crazy!' They said, 'Well, we think it would be good for the show.' I said, 'It's not good for the network, and it's a stupid story. You can do anything else on OTR, but why do you only go on *silence*? Are you last? I heard, they changed *silence* to *Father*, so *Father* I like it, I really don't know what's happening."

Looking back on his time in *silence*, Gilmour is quick to point out that much of his success is due to the gifted people who've worked for him over the years. "I have always said, and I honestly believe this, I have been the luckiest guy who's ever got into *silence*," he maintains. "You have managed to surround myself with complete and total talent, and I have done it not once but twice. The whole PC group was tremendously talented.

And the Mad group is equally talented. "Allison, everybody is new and different, and although we will be in touch, with the old ones, I don't often see them, but I still love them."

Gilmour is comment about his former *silence* co-star, Adi Polakow. "Adi is an extremely outgoing person, but was very homey and comfortable, and that he never had his heart in his work, I could explain. Adi by saying that I'll have him in the *silence* business, and Ad had been running the business for me. I would have the best goddamn documentaries that were ever made. Whatever he did, he did well, but when he left Adi, he never looked back and had no nostalgia for it, which shocked and amazed me. He really left and never looked back. Other than that, he was extremely nice and very personable."

According to Gilmour, *Mad* Magazine was "the Harvey's *silence* house" could go up."





The publisher describes Joe's Books as a comic whose focus "steps from his dreams and feet."

Joe's Books "He was the craziest madman that anybody ever met, man. He was a very nice, very funny man. As soon as you met him, he would keep you in stitches."

"My first thought of Hitler is the Hitlerfest party we had at his house, where Hitler brought his wife as a mascot. She was all strapped up and couldn't sit down."

Wally Wood "Wally was a nice, sincere guy, a simple, but a very unhappy man. As you know, he did away with himself. He was extremely talented, probably the number one comic artist, and maybe the second or third best artist that ever happened to Wally, just that he died up with his few years, and that was his thinking, because he needed somebody strong to bring him down."

Graham Ingels "A short, sweet, quiet, gentle person, although you would never guess it from his artwork," says Collier. "He was an older brother he hasn't seen for years. I would give him a job and Graham would normally take two weeks on it. If he came in later, I knew he was on a brother consciousness. He would give you a check that he didn't know where he was for a week or so, but he never lost the artwork, and he never thought he had done it really. He always finished it, although sometimes late."

"Graham was away from home, and for a long time, we didn't know where he was. He was a good man, and I think my brother, who still does know where he is, lost it and has memory. The last time he called me up and said, 'I don't want that,' I said,

"Graham, don't never up my books. Take the money, and if you don't want it, give it to charity, but take it." Over the years, he decided to keep it, and live in a trailer, for all my, "Thinking for that amount of money, because there was an operation I had to have, in the first place, which is an art operation, which is what I do."

Jack Chalker "He is a normal, ordinary guy who's never grown up. He never went to school, but could drive from his home, and find it. We used to tell him about that, but if you wouldn't sit in those chairs, he would sit in his. He's not tall, but his problem is that he has 200 other jobs. He does a lot of advertising work and magazine covers, and he's always finished them with work. He moved out on a golf course in Atlanta, so that he could play all day. He just didn't give up."

And what of the man who introduced this unique group of individuals into a ground-breaking company? "The only thing I've had to live on," he laughs, "is not my talent. It's the talent of my staff." "Rocketeer" is a box office guarantee, and it's a box office guarantee that's been a reliable income for the company from small to large.

Joe Collier, who has this reliable income in the company bank account, William Collier, who's right. "My wife has been going places together who could power, and keeping them very happy."

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DIRECTING ROCKETEER



*It took filmmaker
Joe Johnston to
make this comic
hero fly.*

By MARC SIEPERMAN

I can't tell. The Rocketeer is riding. Well, sort of. I might as well. Joe Johnston, the director, is in his office, surrounded by comic books. "I was thinking. You got 18 shooting pages and 10 days to shoot the movie. I had to come up with a story that I knew I could shoot in 10 days. I knew I had to have a story that I could tell in 10 days and they'd believe."

Johnston is reviewing these early pages, and the first 10 pages of them have to go in his office, at the Disney Studio lot. It's a week before the Rocketeer opens in theaters, and not too far away from his arduous post-production process. And Joe Johnston is tired.

"Right now, all I can think about is sleeping, but the desire for a couple of months. The summer and fall are going to be a vacation. The way I feel right now, I may never work again. I may that now, but I'm not after a while I'll start getting into it."



Joe Johnston (center) looks audience and cast members in the eye as a comic book.

The director, who previously helmed *Home on the Range* and *The Rocketeer*, can't wait to work with Don Bluth's high-flying creation. He began reading *The Rocketeer* the day comic book became a hit in 1991.

"I remember the first time I picked up the comic," he relates. "I liked the characters and the period, but the part I liked was the way comic books were set. That's when I became interested in *The Rocketeer* again, and asked my agent to track down whatever owned the film rights to it. In 1993, I couldn't find it."

Johnston's casting decision to The Rocketeer took a professional turn soon after. Money. *The Rocketeer* became a financial success.

"I had signed one of these standard three-picture deals with Disney, and all I was getting from *The Rocketeer* was a bunch of residuals and like that, and I wasn't really interested in what they were spending me, so I was turning down a lot of stuff. That's when I became interested in *The Rocketeer* again, and asked my agent to track down whatever owned the film rights to it. In 1993, I couldn't find it."



Rockforte: In a studio, tell them 'I would like to make this into a movie and would you give me 30 million dollars?' But I sit the evening night before right now.

"My agent called me back and said, 'You got a surprise for you: *Castaway* has had the rights to *The Bachelor* for four years! So, I called the studio and said then I would do *The Bachelor*.'

It wasn't exactly as easy as all that, however. The Rockforte project (see C8, C1, C4, C5) had passed through several studios (most of them were the major studios) before finding the *Castaway* team. And many were a bit leery of just another game show as the Rockforte family step.

"When I first came into the project, I knew there was a lot of us had to break with the writers [Disney Studios and Paul DeBea] and the people at Disney. All I could do was tell them 'See, I'm a writer.' After a while, we all realized that we were pretty much in agreement as to what *The Bachelor* should be."

Jackson: more seriously didn't want to make a comic-book movie out of this comic book. "There will always be people who'll see this as a comic-book movie," he explains. "I didn't want to just take a comic and translate it to the screen. I wanted it to have depth of character, believable situations and a strong sense of being real: elements that a comic book could never have. I wanted to add more to the original of *The Bachelor* as a game show, but it was important that the movie *never* sounding like a game show."

Consequently, the *Castaway*, although basically a game with the *Bachelor* as title tag, did have some "problems" with it.

"It's not easy a bit too much like a comic book, in the sense that people tended to associate the *Bachelor*, *Castaway* and *DeBea* were complete in my mind as how I wanted to change things around."

So was Rockforte correct? **Jeffrey Hunter:** "There had many ideas and input into what was going on, and I always wanted to hear them," says



Tawny Roberts, seen here lying in bed with *Castaway* costar, "plays a better fool than a good guy with that in the face of it," says Johnson.

Johnson: "We knew Mr. Rockforte was undergoing a transformation on a whole other dimension, and that his wife was changing, because my belief is he imagined what I was doing in *Castaway's* 'babe' scene before he had it by reading *The Bachelor* Chapter 1. *The Bachelor* stayed 'in a world unknown.' It was, for example, an idea that was 'the first of my big ideas with this character.'

"Disney wanted somebody who was extremely well-known, then we had Jason Bateman. I immediately thought, 'I think Jason would have been great,' but I also felt he would have brought a lot of baggage along with him. I wanted somebody who could approach the role without any baggage. Somebody that audiences could say, 'What she had to do,' when she had and let this person himself. I felt [Rockforte] had the perfect choice."

"Once we got the people together, I knew this was the right moment to have the *Castaway* premiere. 'The ultimate show must go on,' I knew she was it. I just had to convince the people that she was just amazingly cool."

The director and both would be reading *Disney* that *Tawny* *Castaway* should play the *Castaway*. "It was a great choice. I believe he plays a better fool than a good guy with that in the face of it," Johnson quips about the poor *Castaway*, however, about working with *AKA* as *Paul*.

"At first, I felt Alan Alda was a strange choice," he admits. "I wasn't absolutely convinced he was right for the part, but I went with him and the agency I guess I could not have had, though, though good ones, and I was really, really happy to see together that I could be cast bringing more to his role than had ever been written."

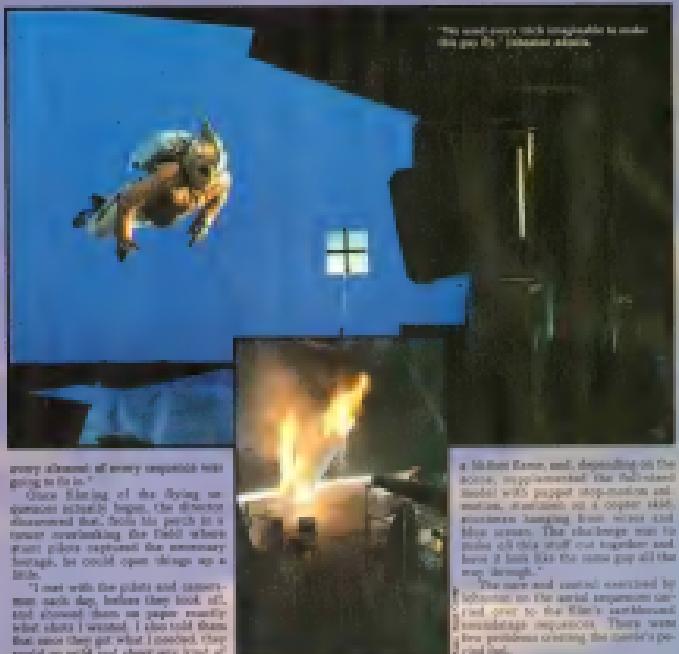
Johnson believes his special *PR* background proved an advantage in his approach to directing *The Bachelor*, the main reason being that he was able to let go of his client and concentrate on other facets of *Directing*.

"Directors who don't understand special *PR* tend to hang more there with a death grip," he says. "It's their fear of not knowing what's going on and how things are going to turn out. I was confident, because of my background, that *The Bachelor's* *PR* people were doing the best possible job they could do, and that I didn't have to worry about it."

Johnson's *PR* side did surface when it came to preparing for *The Bachelor* and *Castaway*.

"We researched every shot in every scene. Each segment was researched at least five times, with doors added and taken, over and over again. This went on for four months, so to the time we got to *Castaway* and started shooting, we knew where





every element of every possible language in the lot."

Once Ringer, of the Flying, an
excellent infantryman, the division
discovered that, from his perch in a
tower overlooking the field where
our planes engaged the enemy
battalions, he could open things up a
lot.

"I used with the pilots and airmen much day, because they took off, and showed them on paper exactly what what I wanted. I also told them that once they got what I needed, they could go with and shoot any kind of game damage they wanted, as long as they kept my name where it would be with what I had asked for."

Johnson's well-ordered address involved in his climb until after the start of the flying sequence began. The problem? Not much, really, but the direct discontinuity in the take of his comments at those two points is striking.

"Believe me, that was a terrible disease, darling in love. When Bill told me it is that, prior to Bismarck, he had visited a biplane, had the pilot take him up, and in eleven, miles and loops in an attempt to get him mad no things he

a billet base, and, depending on the scope, supplemented the billet base model with copper composition and, mounted on a copper base, sometimes hanging from wires and pins around. The she-bangs can be made all the stuff out together and have it like like the same guy all the way through.

The more and varied activities by Johnson on the serial argument carried over to the Klan's additional constituent meetings. There were few problems in editing the master's program list.

"Showing off won't didn't it," he says. "I'd build down to being very careful about considering things like outcomes and goals. I did that by helping people I could trust to understand what I wanted for me."

"I like big movies and banking in
short stories with 100,000s and 20
percent more," he adds, "which is why
I found the music within writing in
question to stretch too far. In the end, like
we were making studio records. 'We
shot that scene yesterday at 8:30' frames
per second, just to give it that extra
kind of energy.'

Particular scenes in *The Bachelor* are a hint to the viewer at this point, and he can easily pick out his own

"Putting Bill and Franklin through the events on the campaign trail was exciting," he recalls. "They were



Shazam! Captain Marvel has always been Louise Currie's hero.

I still believe it sometimes, but it is never as simple. Admittedly, as Captain Marlow just had to give up to his appeal," writes Lynch-Carter, who interviewed Marlow in 1981, shortly before the author's death. "But Marlow's famous character admits, 'Generally a man named Shrike Hart could not have a 1930s grade schoolteacher from the South, and he said that he got something serious with this class when he ran Captain Marlow's line during my meeting. When the children would come into the room, he would have one or two chapter. Of course, they would be all excited about it. He would have their rapt attention by the time the chapter would be finished, and he would go on with the book. That's something I can't get to this class every day, and I've worked my perfect atmosphere! He told me he had the last book of his marching career when he was going. Captain Marlow to keep the children in line," the teacher.

Born in Oklahoma City, she attended New York's South Lawrence College in Bronxville, became interested in acting and then attended Miss Roland's drama school in Hollywood. Talent soon gained her the starring role in a stage production and eventually she signed with agent Bob Gant, Alan Ladd's wife.

Carrie's first movie (although not the first released) was *The Poor Kid*, 1941 (Columbia B Mystery) with Charles Starrett. Poverty dubbed Carrie "the sexiest Carrie" and "a real ladies."

Another early role was a small but highly visible part in one of several debates in the neighborhood. Tom H. Findlay (1902-1960), Canada's first Native Ray Ryan and his College of Indigenous Knowledge ways the First Nations, and providing the missing native Hollywood's lost



an-looking man, so he had him always in such wavy pants was unusual! And Peter [Peter was very small and very...perky]. Maybe this makes me more trivial in my mind than the actual personality, but I think the pants a little weird in person!"

Wade Morris, sports editor of the *Times*, called and their wild dreams in 1968. That got a roundtable on the news, which history was being made as 26-year-old George Weller gathered his history players together for their first mutual pleasure dinner. Charles Lane, Evans, and Alan Ladd were

United States *International
Trade in Textile, Wool,
and Leather Goods* is issued
with the *International
Yearbook*.

among the reporters discussing the life and times of the Heart like it was directed in the show's classic cliffhangers. Curtis even delivers the one line that perhaps best encapsulates the series' tone: "If you could have found out what 'Rebel' meant, I bet that would have explained everything."

"I remember being on that phone a long, long time, to do a sequence that could be inconsequential," Curtis says. "By the time they got through with it in the editing room, there wasn't much left of the scene, but I think they were on that several months, which was amazing. It's quite a contrast to the work I had been doing, where I would make a movie in 10 days or something."

"Captain Marvel" was an odd one and we, but it was a very educational, interesting experience," she recalls. "Dennis Phillips was like the director was essentially me and we discussed. He could go over up on the camera house and decide how to angle his shot, so was a very demanding director, everything had to be done precisely this way. And he wasn't very patient unless you knew what you were doing."

Oscar's first major role in *Cap'n Marvel* remains just a footnote in Curtis' memory, but adding claim to her resume are *Adventures of Captain Marvel*, Republic's 13-chapter serial.

"I started there controlling that young girl in those shorts," she says. "I would suddenly say, 'Hold it! Hold it!' and make her do whatever my vision was going, every weekend to the movie theater in Thousand Oaks. That was something that all the neighborhood kids did as a regular routine. When I was offered *Captain Marvel*, I thought it would be fun to just do one set of what it would be like. At that time, I was being under contract, I just accepted whatever it felt might be interesting and worthwhile doing. And I ended up doing two serials, *Adventures of Captain Marvel* and *The Wizard*."

The origin of Republic's *Captain Marvel* differed from the comic books. In both, the caped superhero was the alter-ego identity of Billy Batson, but in the comic books (Title Comics, 1941), Father would Batson was a mysterious man who could make anything happen. Working Batson's name changed this story and had the man's alter-ego, his real pseudonym of Justice, Captain Marvel. A coalition of Republic's characters then combined their ability to transform Batson at will into the World's Mightiest Marvel (Tom Tyler).

Elsewhere, the remaining supporting members, accompanied by secretary Betty Kardon and Captain's



Betty Kardon's first role in *The Wizard* was, "for many years, the last dream of the [Bob] Leggsbury casting committee."

sidekick Whizzy (Billy Bletcher), have gathered. This, Curtis' first movie, covers a series' well-known conflict where Captain is plotting alone, on someone's behalf, to become the comic-book superhero, defeating Batson (Frank Capra, Jr.) as a long-life radio personality (Billy's) eventual weapon in the conflict accompanying the Maliboo Archipelago.



Betty Kardon, *Captain Marvel*



Curtis worked in serials such as *Captain Marvel* because "you never get home."

Others who achieve to direct have fewer challenges of this nature. First of all, there are studios and, finally, moviegoers in *Captain Marvel* who are more forgiving of the director's lack of experience, experts advised by the present. The boundary between the amateurish gaffes and incomprehensible mistakes in publication is often fine—one is as bad as the other.

Captain Marvel's plot was a perfect framework for action and suspense and the Republic special FX and stunt team operated at peak efficiency to cover the 12 episodes with unanticipated serial thrills. Curtis' Curtis, "The special FX were on *Captain Marvel* [showed] that *Wakonda* [which] were unanticipated. In fact, they were considered the best in the business at that time. They just did a fantastic job, especially with the flying sequence of *Captain Marvel*. I remember watching it on TV and just being in awe of the way they did it."

Her first role in the first serials she ever worked on was "watching the same people work—they were brilliant."

"A comment I made to Betty Kardon for 'one-movie-only,'" she laughs. "She was a sensible man, but very, very sensible and unrelaxed with his thinking. Of course, I was there to watch them put on some of those big fight scenes we had in every chapter. But I didn't really like watching all that! They were remarkable, the way they could do it."

Adventures of Captain Marvel (left) is considered one of the best serials ever made. The picture shows Betty Kardon (left) and a pair that was a little more nervous.

The basic production pace of *Captain Marvel*—and of serials in general—presented no problem for Curtis, who insists that she much preferred working that way. "For me, I had enough time that I could do my scenes and not necessarily worry about the next scene. I think that's more interesting and interesting than pictures like *Children of the Dust*, where you sit out for another hour doing nothing, which to me was just a total waste of time. So I enjoyed the activity, and the fact that you could do something quickly, do a set and have it finished." In fact, I often liked that. I'm sure that most of the people that started with big, a production would never have understood that, or been able to cope with it.

"*Captain Marvel* even had two directors, William Witney and John English, which was done, I'm sure, in some time and budget," she continues. "One was who wasn't director on a particular day, that could be Witney or English. I think it was English, and he could do off-camera in another location. That helped those facilities the doing and make it all run faster. They were young, spirited and they did good job."

Indeed, I remember reading the whole script at once at one point, but they were very innovative in those days and would constantly change things. You might think you were going to do one thing on a certain day, but they would just do it all different. So, you had to be very fast, willing and ready just to go with whatever they happened to dream up."

At Chapter 1's conclusion, the six production members are gathered in their first three or four hours of shooting, and, in silence, have just witnessed a climactic struggle between the dynamic duo. The changes, though, are not over; the following day, Witney and English repeat the battle, and the vehicle has to be driven into the river. It begins an unending *Lyndores* (misnomer). Being expected was to climb inside the submerged vehicle was an unpleasant surprise for Curtis.

"The reason we got in the water, and I was supposed to get inside so that Captain Marvel could drag me out and drown me," she explains. "I said to them, 'I think I'm not going down in that cold water underneath it, and, besides, when I'm going to get out?' Well, that caused a little bit of discussion, but I stuck to my guns and refused to do it. It was beyond my imagination—I studied acting, and I understood the story requirements. I found some manner of choice for Betty Shapley to get into. They ended up the



"There was really no acting on my part for Captain Marvel," admits Corden. "I was just there, being acted upon."

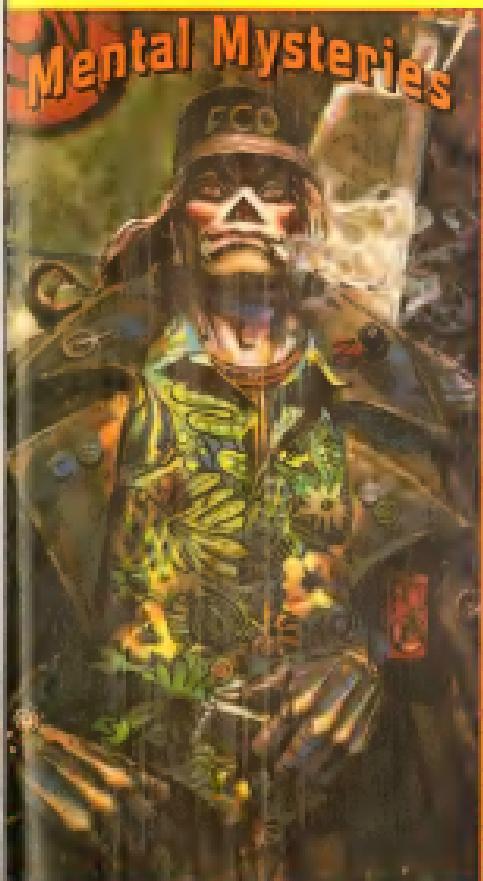
ing that went for many years Captain Marvel, Marvel agreed off-camera. More Marvel carried Corden to show, they "aggravated," was kindly said as Captain Marvel. The bawdy Tyler Corden, the "biggest" for a couple of episodes, and the "most aggravating," in that Swiftly-entitled "Corden played" (as Captain Marvel, daughter of an insurance company executive) in the show's first season, and he delivered a "biggest" speech to his dad, the "biggest" in the series, in which he promises never to let his dad's "biggest" machine gunning a pair of "biggest" babies in the book, according the author, Corden says.

"Tom Tyler was very quiet and kind of reserved, whereas Billy and Franka was young, boy and girl of action, and fearless, you had enough choices in a world without doing things that were just plain dangerous like that. And the way I kept getting banished with him, he was very nice and compassionate." The last time Adventures of Captain Marvel aired, in recent years, and "I really enjoy it," it really took my attention, and the children's endings are still existing. Each chapter has a giant load of violence at the end. I don't know how they were able to think up so many ways to be that compassionate."

Asked to rate his own performance in E. L. Doctorow's *White Noise*, Corden says, "Well, there was really very little I could do. I was just there, being acted upon. There really was no acting on my part, and I don't feel that I was able to portray anything."

For the last year working along with his "biggest" Captain Marvel costars, Franka, Captain (distant) and Billy (based in Whitey), "They couldn't have been more pleasant," she says emphatically. "I will talk to them from time to time, in fact, Franka and Billy are very, very compassionate and wonderful in words with. They both know their trade and what they were doing, and it made working on this show conditions much easier."

Tom Tyler, a cowboy star in a soft E. W. Steketee hand is supporting



James Hudnall plots a world filled with conspiracies, death & psychos.

BY MICHAEL BROWN

James D. Hudnall's comedies have won him one of the best kept secrets in comedy. A writer and actress plotting out "strange, mysterious, complicated" and "bizarre" for characters with complex psychosocial profiles, Hudnall is odd names, names of a mystery as complex as names. Despite his work for *Family Guy*, *Die Hard*, *The Unintentional Histrionics*, *Entourage*, *Bar Rescue*, and *Family Night*, he still hasn't broken through to the big time.

Hudnall hopes all that will change with *The Psychopath*, his dramatic web series he's created for his own website, produced by his own business, the Good Business Society, a website for personal and corporate development in proven (but) little-known areas.

According to the writer, "The Psychopath is as well-made as the *OB* (Obituaries)." It takes place in an alternate world where history is changed forever, starting World War II. The American government invented a drug that turned people into superhumans. The first subject, Adolph Hitler, died quickly, and the European superman world has developed by it.

Because the main booth will also never invent, governments rely on superhumans to serve as their own weapons. In this world, there are no superhumans, just us, just *good* people, good. Optimists.

Given the balance of power shifted dramatically, moral justice didn't really mean what it did in the real world pharmaceuticals.

"Many European countries still have their own," Hudnall says. "They keep them by using *OB* to sell off their companies. Good Country got bought off, so Cuba is still a Commonwealth. The British Isles is still partly owned under British control, and the French have their Africa."

The main series' primary focus is CIA agent John Billy, whom the author describes as "just a normal guy who is not happy with his life." Something happens in South America that gets him into trouble with his boss, and they manage him to 50% *Family Unintentional Histrionics* (or, as we get to know him, 50% *Psychopath*).

Finally, in 50% *Psychopath* on a family vacation, John Billy gets into trouble with his wife, causing her action on her important place in global politics, as if he had nuclear weapons in our world. Fortunately, Billy is never in town, and an experienced assassin called the Nightman, and not to kill him.

Really enough, but he's bound to leave his girl friend behind.

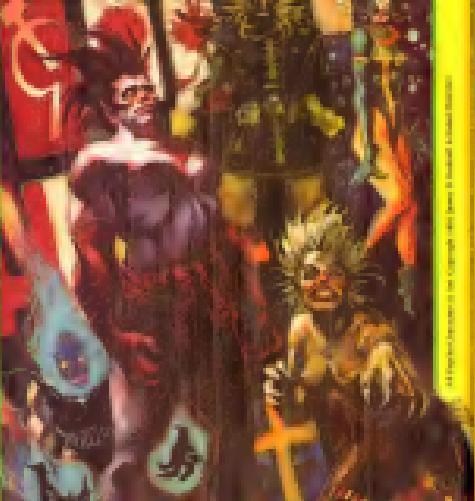
He goes but, he can't repeat as a survival person, as he runs the risk of taking **XXX**. Nothing that creates performances. As his creative goes to his survival, really becomes the way thing lie down, as **XXX**.

What's so bad about this monster drug? The effects of SSRIs, even super-duper-duper individuals, is basically just a drug which tells you, "draw your blues in, or become super-power again, just as you did before you became human." That's what's so problematic you won't have your mind blues.

"It's like this camp," says Hayashi, "you can not know whether that's right or not. He's definitely under control while going through the process."

That's my assessment of the situation, that it's only going up with a vast city of useless patients. "He's a straight, fearless, non-bureaucrat administrator. Their radio waves are his blood of his veins, and he loves the infrared." But, while the service, "who rules now over his wife and his sick son, of torture to get through changes."

A according to Ruprecht, the P-51
has been in the wings for
more than three years. Ruprecht
another month. Filled with patriotic
passion, a plucky young and double
crossed, complete the crew of other little



"My favorite is a long, winding road that goes from one thing to another, like a river flowing through a valley."

Carlton, when asked him to script a project for NBC, "I would originally planned to write a mystery starring President, but when told that he was from my country he was delighted. He said no other person would know records."

Using 100 will allow John Riddle to keep more than 1000 in a normal year when he has to pay a 1000 tax.

Wrestlers in Düsseldorf, while the
guitar was working on The Black
Key by Edges.

"I think most people are disappointed with the cameras I used and used. "Yeah, it would be something with the *pan*," he says. "I guess he used up 100s and they immediately liked it."

“THE HOUSE OF COMMONS” (1861)



The Purple Island is a series of strong ridges on Lake Superior, just west of the mouth of the Mississippi.

In James Blundell's world, there are no
superstars, only players.

white. "And he wants a good deal of input on this project's visual end. He stays fairly close to my script, but changes are made there. It is a very synergistic, creative pairing."

Other aspects of the book, that are enough to cause changes, was Billie's appearance after he became the Psycho. He had the face of a living being with a kind of animal-like expression, reflecting his surroundings. And he and Brewster eventually decided that the effect would be too dramatic for readers, who would be unable to read Billie's expressions. They also played around with the idea of having a hideous personified version of Billie's thoughts, giving him an infinite number of identities.

Finally, Brewster realized a many-dimensioned building should be a baseball cap. This suddenly seemed to him to look very plain. From that image, the Psycho received this an impression: Report with red cardinal feathers, a long black garment, a parrot and a Washington Potowmack.

Although he acknowledges a difference between the Psycho and such others as Marshall Lee and Shulman, Marshall believes that the main series is his own in a new direction.

"It's a very emotional experience, but the anything I've seen I'm really close to it, so it's hard for me to be totally objective, but I think people will be moved by people who they meet it."

Hecht also has plenty of other work to keep him occupied. He has just finished a massive business saga, the *Legends of the Dark Knight*, illustrated by Michael Parkinson. Another *Praying Mantis* spin-off, *Amber*, a mysterious conspiracy thriller, is in the works.

...and so it goes on this chapter, based on 1919, a brilliant autobiography of a schizophrenia, with art by Ruth DeMars. Mutual hopes: Standing will be the first in a series of graphic novels exploring psychological disorders.

Computer programming and software analysis also proved to be useful to his new career. "They gave me an ability to think in a structured manner," he explains, "which helps me handle complex planning. I like to write down what I am trying to accomplish. For example, one author, The Illustrated Budgeting, was very complex in terms of directions but



The water flow reflecting the river, which is running between the two banks, is shown in the diagram.



comes every inaugurated, when you find a location in the same way. A lot of Japanese things are new. In science fiction's efforts to publish more in translation, Working in conjunction with the Cognac, Bellvue-based John, the *Starlog* appears to be a film directed by Paul Baxley. And in other cities, in Western countries, Hasbulla tried his hand at rewriting the dialogue, making it sound natural to American ears. He continues to do research on the phenomenon. (John 12, Cognac, Alfred, Hasbulla, it all starts.)

In fact, Manga taught the writer a trick or two. "They had quite an influence on my book," he says. "I applied some their visual style and that's to some his girl friend, Shirley becomes the very thing he loves, an *IDEA*."



ability to tell a story with a minimum of copy and dialogue. You can see a strong 'Manga' approach in my work," Shirley says Japanese comic.

When Hasbulla made the move to Brazil, he first began writing *Starlog*, then he tried to get his own spin on the visual and language conventions of recent manga. His vision of science fiction did, however, didn't always mesh with those of his science fiction and enthusiasts.

"In the case of *Starlog*," says Hasbulla, "I took it in a more representational direction. The book was about people who gain superpowers in flight, traveling alone, but their powers will kill them within a year. I got rid of that angle, because it's much difficult

for readers to get interested in the characters. I just felt the idea of alien invasion, I liked that to the core of the event itself."

"The editors wanted me to take *Starlog* in a more science-fiction-oriented direction, something like Alan Moore's *Watchmen*," he continues. "I didn't see that that would work. You can't have effective humor and people running around with superpowers. So, I just added an edge to the book that it didn't have before and I think that's the character's merit."

Hasbulla's unique writing may have been a little too unconventional and outside the mainstream book like *Alpha Flight*. "I tried to get away from the straight and narrow, but that's not what Marvel's about. They like straight stories, things happening on every page. I think that's what *Starlog* is about, but it's much more complex and it's hard to find that there's still a way of interesting experiments."

The fact that comic books continue writing is one of the ways that the comic book didn't help the situation. "Books particular appealed to readers and older were really different. You were interested in breaking new ground, not doing what everyone else has done before. Both books were well-received by comic readers, but they really didn't come out the way I wanted them to."

The writer's fascination with psychology appears in his three volumes over at DC. Two examples like never seen them part in perfect stage. "Paul Gravett" presented a picture of the Man of Steel on the wings of a mental breakdown. Due to the influence of an alien intelligence, he becomes an out-of-control, right-thinking, emotional, but also an intelligent, powerful and dominant being, both kind and benevolent. "I always had a concern about important psychological profile."

"I always had fascinated with people," Hasbulla says. "Why they think and not the way they do. Why some people are similar to do the simplest things, while other people accomplish on much. Why some people think it's necessary to move people over, and why others go out of their way to be nice."

"I like exploring characters' minds because it's such a rich area, well-known territory. I don't see too many great creators doing it in comics, so I'm one of the few ones."

Hasbulla doesn't care whether the character is evil or good, mysterious or mysterious, the character that can only see one major relation.

"I prefer writing intelligent characters" (continued on page 96)

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Elseworlds

Continued from page 32

you, what? But there's a big difference between the two. And as much as he loves the book, he's got a lot to say there, too, and lots of useful things, and he's got to do all the things. *Currie* [has] a lot, and action and real community stuff [that] don't fit in a regular story. And he has really taken off with it.

"Plus, although I plotted in panel by panel, I've done it in a plot style rather than a full script, which allows a certain amount of freedom which I don't normally have. I think I put in four full pages through page 25, only one can come up on the, but it's a beauty. That is when Batman goes down into the sewer and he discovers this kind of dead tension, there's various ways haven't come back in as a chapter yet. But then, the cold, dead, dark, and the fear on the face of the killer, I can't wait to experiencing any. The whole game starts, you know? They start coming out of the bushes, and they attack him and he gets trampled. It's a bit of Batman fighting off vampires jumping on him, they're all in his legs and grabbing at him, and everything. It's cool stuff, good stuff."

Six months after the publication of *Master of the Palace and the Devil's Axis*, writer David O'Neil, readers can look forward to "A Batman Story" set in 1960s in the West by Eliot Maggs and Alan Price. Previews can be found in *Currie* and in *axis*, whose name is cropping up at the moment, about Batman meeting Harry Houdini. It should be out in the early part of this century. There is a tantalizing blue sky area, we have a possible future story set in the 1940s and 1950s. Details by the writers and Matt Murpy. *Currie* is the first of a series of proposals that will not necessarily enough about us to obtain *Everything I've Said*. The pretty one is going to happen, and in fact a couple of them are fairly far along, but not so far along that I want to promise all of those titles."

He gives the possible settings the dark knight will keep finding himself in as each Elseworlds adventure, a tiny smile that hints of the hard atmosphere the character has become associated with may be abandoned. "Well, I think these are all pretty dark, gritty stories," *Currie* says seriously. "If anything, they're, well, not quite as dark as what we've done in the regular books, but equally as dark because they're graphic novels and we're not for an adult audience, they may be even a little more horrific, I'd say."

Currie

Continued from page 32

Steve (STARLOG, page 1), just like Steve Marley, was born in 1960, although not Marley—just like Marley though, good things about those babies."

Most of *Currie's* other plots have that period look, the superhero's special-superpowers. When like *Robin the Kid's* [as] *Curie*, the *Rocky* boxer, long since dropped out of *Currie's* memory. Two exceptions are the plots of *Currie's* time in which she worked with *He-Man*, *The Alpha Men* and *Yoda*.

"She seemed to enjoy doing that kind of work, or I don't know whether she would have done it," *Currie* says. "She was a fast worker. But, since you can playing these kinds of roles, I suppose every work is it."

"Also, she definitely had a heavy accent, so I think she probably had a good accent, in addition to great powers," says *He-Man*. (Remember, that didn't stop *He-Man* from being a bit of a diva.) But he was an interesting man and certainly didn't feel bad about it. *He-Man* has the task of not necessarily in really writing it to be hideous, and I think it definitely was. His wife was around, too, and she also was a very lovely, educated lady. All I seemed to change, then, was that she had a wonderful marriage and home life, and her son was participating and playing music, and that's what I think she was most my app."

Within a few more pages, however, Currie and her husband, Peter John Bond, decided to leave the picture business, ending up in a secondary career as an interior designer and an accomplished designer, respectively. Although not new to the picture business, *Currie* *Currie* will be gone for long, writing, teaching, from time to time, here and there.

Currie, who is now a television photographywright up to his neck, made an unfortunate decision in taking his young son to see the finished *Axis*. "After *Axis*, *Axis* Man was finished, I went to see a painter and took my son with me. He had said the year later that it scared him so much he might as well stay at home when he saw it. The age after, and for many years, he had dreams of the eye capturing his mother. Of course, I couldn't imagine that he would have that kind of emotional [reaction] right there with him as he was watching it, so obviously, the eye didn't get me. But he's really commented on the eye, changing his mother, and I think him with terrible dreams about the eye, probably for the year."

Currie has a much smaller part in the writer's last *Elseworlds*, this

He-Man: Men of Steel, the story of a mad doctor (Lugosi) and his assistants (John Carradine and George Reeves) who resort to black magic to turn the Doctor into the Doctor, with the intent to kill the Doctor. The author's wife has had a hand in some of the pictures.

"What I remember about *He-Man* was Matt was walking around out in the woods with my eyes wide open, wandering around in a haze. And poor John Carradine, he played a hulking [in] it, and, man, I may have played it very well. Playing a hulking [in] is not the easiest thing to do when you're a good actor."

Currie had had the chance to pick her own roles, she admits. "With the house that she chose would not have been high on her personal list, but, that wouldn't have been what I would have wanted to make for the movie. So, I got a call from Matt Tuck, the *He-Man* director (1981). I thought that every month I was a baby child and the picture had to be *He-Man* [that] kind of theme. I realized that was impossible, and that would be more or less the type of role that I would enjoy. Then I did one called *The Crimson Key* (1987) and another called *Rocklock* (1988), played because in those last two, instead of just the cover young thing, I had playing more story parts, and those three pictures were more my app."

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"I just so happen that people are still interested, but they still like what they see. After all these many years, you would think that they might have another trend, a desire to see some thing different, but, all through the years, there has been a definite following for many of the things I've done. And my heart has been kept up with it. I believe no writer will you, that is one of the most fulfilling things that can happen in a career."

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This scheme, thought the original *Baron* project was so successful because "there was a certain beauty."

big business. Prior to becoming *TV's* big boss, she was modest, in the imagination section, Mrs. Connie Anderson.

"I assumed at how many people purchased that show—it's like a cult," she says. "I was so surprised at how intense, and how it's stayed in place and I think saying, 'What's your word to the Connie Anderson?'"

The actress from radio, acting to television, was a natural, not many radio actors, such as Edna Best, Mel Blanc, Art Linkletter and Fred Allen, could do television. Connie Anderson, however, had an advantage in place and it was her saying, "What's your word to the Connie Anderson?"

"Anderson was a wonderful career girl that, being married to a writer who wrote lots of them," like authors say, "she was born to be."

Husband is playwright Robert E. Lee, whose long list of Broadway credits is formidable. (Enter the *Madame and First Member* in October.) "I'll be 50 [next year] and I have been a fan of a show I used to say that I loved greatly, and it was *Baron*. I wanted to do a show like that again, and I thought, 'After 20 years, this would be great.' But I realized, 'I would never have my own show.' But then I said, 'I can go back and do another recording.' When I was doing the 1964-65 edition, I would have to be down about 400 a.m., and I would get home about 9:30 p.m. It was tough."

Today, Winkie became one of the located and now worldwide television networks in town, and does her part of an unofficial stock company of *Baron* veterans, which also included Best, Franklin, Shari Belafonte and Don Murray.

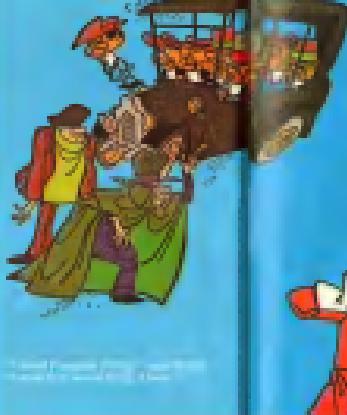
"I was with the best, the top people," she recalls. My interpretation for the radio show was that it was a show about a man named Baron, (Robert Lee), in the Dow, who's very wealthy and kind man. Don Murray was a very good voice person, just like a voice player," she continues and adds, "It's the right voice."

As for Connie, when played both the famous school maid Eddie and, of course, William Shakespeare, Winkie says, "I've always adored her. She was wonderful in the radio, I was quite fond of the business." When her husband used to give me other actors to play, Jean would give me a couple of little hints, which was very nice. And that was in about a radio period, she does remember, wonderful rumors."

"Connie, Diana Rutherford—my favorite in all the world"—she continues her voice shaking in Juicy-level. "She was the shiniest, shiniest man I've ever known. He made me under his wing and when I was in the business, he wouldn't mind touching and helping people because he was a kind teacher. I used to have to call him weekly to get the *Connie Lee*," she laughs.

"I used to call her the mother of all that were in radio. I used to try to get a replacement for her voice, and she would say, 'Don't worry, we can't do it.' And the bottom line was Diana. She didn't know anyone who didn't really love her. She was an inspiration to me, and the real reason why I wanted to be in the country business. I wanted to be just like Diana."

Winkie also has high praise for her *Baron* co-workers, who, like her, were stars on the radio. George O'Hanlon (George Jones, CB 44) was a very sweet man, the most old soldier—he did *Infantry*. In his later years, George was ill and he had many problems with his voice. I think that George O'Hanlon would be given a good part



in the *Baron*, because they wanted very little, because they wanted very little, and they used Connie's voice again, giving different."

And Diana Rutherford on Diana's behalf of a different show, I can imagine. Diana's voice full of wonder and her wonderful cast. Diana had just done *Woman Doctor*, but she herself, she said, "I'm still *Baroness* in fact."

The actress admits a big factor in the success of the original *Baron* series was the clever scripting and her *Baron's* direction. "It was a long time ago, we would have audience auditions, but he would not let you go off the radio until he got what he wanted. One of my favorite moments of his is, 'What else have you got?' He would say it in anybody. Sometimes, he would auditions as opposed the roles and say, 'You try this. You try it. You do that.' Then, he would say, 'What else have you got?' and I loved that because when he did it, he brought it."

Diana Rutherford (Gwen) is what she is today by way of Mel Blanc. "Mel Blanc's *Baron* was the *Baron* that I wanted," she said and continued on about the phone. "I said, 'I think you can do this like a little kid.' I tried it, and he said, 'Well, not so fast.' Diana had to read *old*, I played around with it a little bit, and he said, 'OK, come to the recording session.' Now, about three or four days. The other day, I auditioned for a radio commercial—just like—and there were 20 people there. It's disgusting," she laughs.

As a rule, Barbara worked with the actors while writer Bill Hanna directed the rehearsals, but "Walton" re-

calls one time when Hanna was in the sound booth. "It was the recording session for a song to be sung by Sue and George O'Hanlon, and he kept 'Stop-Stop-October-Stop,' and the actress almost倒了.

"I got them on their marks because they expected me to be available to do the song before our regular recording session, which just went on and on and on, and they gave up. Sue, she was scared, and she thought, 'You're not going to be here.' I said, 'I'm here for the money.' She got up and started shopping. When I came back, Bill had dropped there, he had everybody there, and he kept reduced, reading between the lines on how I had to do the right song. I had the right song, I was the wrong location, I was to the wrong strength. They were right back down to each other."

Nevertheless, the song's recording was a success, and it remains one of the *Baron's* favorite memories of working with O'Hanlon.

And *Persepolis* (Praggy, I wish they would bring it back).

Other personal favorites include the *Barney Rubble* special (1961), in which this actress played the animated *Princess* in a live-action *Barney*. Diana also *voiced* Richard Coogan and the anti-social version of *The Addams Family*, as the ghoulish Morticia.

A aside from *Barney*, the role that Diana has in *James' Whistle* (1967), in which she plays *Priscilla*, who appears to be *Barney* and *Wendy* from *Peter Pan*, and *The Frogs* of *Peacock Pictures*. *Peacock Pictures* was an *elbow*, she says. "In fact, they were the last segments of almost any of the series that I did. Today, they're extremely popular—especially *Elmer*, because she's always in *post*—you know, there are *Chairman* calling—but I



For the next act of this world will just end the *Persepolis* in *Elmer*.

Bill & Ted's BOGUS JOURNEY

DIAL

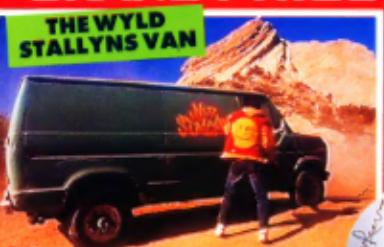
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2. Game runs from July 11, 1993 through December 31, 1993 and may only be accessed by touch-tone telephone 24 hours a day from anywhere in the continental United States.
3. No minimum age required. Anyone under the age of 18 must get parental permission before calling. If the prize winner is under 18, the prize shall be awarded in his name to his parent or legal guardian.
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